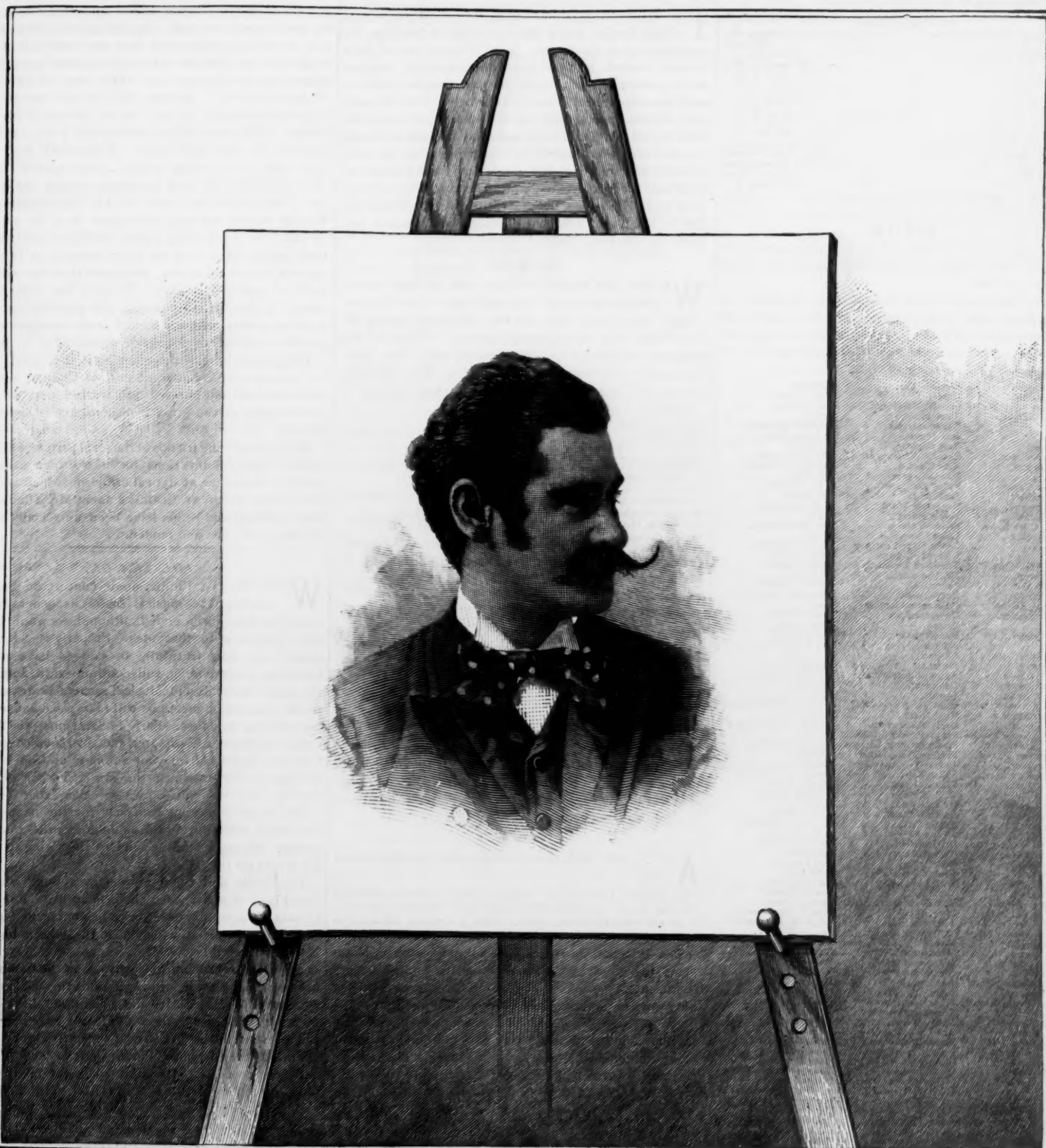


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DEVOTED TO MUSIC AND THE MUSIC TRADES

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PAUL KALISCH.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of five (5) dollars for each.

During nearly nine years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Kellogg, Clara L.-s.	Lillian Olcott.	John McCullough.
Minnie Hank.	Louise Gage Courtney.	Salvin.
Materna.	Richard Wagner.	John T. Raymond.
Albani.	Theodore Thomas.	Lester Wallack.
Annie Louise Cary.	Dr. Damrosch.	Keene Rankin.
Emily Wiliant.	Campanini.	Bocci.
Leola Little.	Guadagnini.	Osmund Tearle.
Murio-Celli.	Constantin Sternberg.	Lawrence Barrett.
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Mme. Fernandes.	Galsani.	Stuart Robson.
Lotta.	Hans Salata.	James Lewis.
Minnie Palmer.	Arbuckle.	Edwin Booth.
Donald.	Liberati.	Max Treuman.
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Geistinger.	Anton Rubinstein.	Montegriffo.
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C. Mortimer Wiake.	Mme. Clemell.	Lowell Mason.
J. O. Von Prochaska.	Albert M. Hagby.	Georges Bizet.
Edvard Grieg.	W. Waugh Lauder.	John A. Brookhoven.
Adolf Henselt.	Mrs. W. Waugh Lauder.	Edgar H. Sherwood.
Eugene D. Albert.	Mendelssohn.	Ponchielli.
Lili Lehmann.	Hans von Bülow.	Edith Edwards.
William Caudius.	Clara Schumann.	Carrie Hus-King.
Frans Kneisel.	Joachim.	Pauline L'Allemand.
Leandro Campanari.	Samuel S. Sanford.	Verdi.
Blanche Stone Barton.	Frans List.	Hummel Monument.
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Wilhelm Gericke.	Dory Burmeister-Petersen.	Therese Herbert-Foerster.
Frank Taft.	Willis Nowell.	Bertha Piarson.
C. M. Von Weber.	August Hyllested.	Carlos Sobrinho.
Edward Fisher.	Gustav Hinrichs.	George M. Nowell.
Kate Rolla.	Xaver Scharwenka.	William Mason.
Charles Rehm.	Heinrich Bortel.	Pasdeloup.
Harold Randolph.	W. E. Haslam.	Anna Lantow.
Minnie V. Vanderveer.	Carl E. Martin.	Max Alvary.
Adele Aus der Ohe.	Jennie Dutton.	Josef Hofmann.
Karl Klindworth.	Walter J. Hall.	Händel.
Edwin Klahre.	Conrad Ansoorge.	Carlotta F. Pinner.
Heinrich D. Campbell.	Car Baermann.	Marianne Brandt.
Alfred Barill.	Emil Steger.	Gustav A. Kerker.
Wm. R. Chapman.		Henry Dupens.

FREDERICK COWEN, the English composer, seems to belong to the *genus irritabile*, if the Brussels "Guide Musical" may be believed, for that journal informs its readers that he has commenced a libel suit against one of the London musical critics who said of Cowen's latest symphony that it could not successfully be compared to either Beethoven's seventh or ninth symphonies. The whole thing sounds too ridiculous for the mind to laugh or cry over.

MRS. KATHERINE VAN ARNHEM, in an interview with Edith Sessions Tupper, in the Chicago "Saturday Evening Herald," speaking of the blackmailing of singers, says: "Seriously, I had that thing happen to me once in New York. I was written up, and quite brilliantly too, and the day after the article appeared I had a bill sent me for \$150. Fortunately, I happened to know the editor and went at once to him. Well, I didn't pay that bill, as you may well imagine."

In these days of great events, when the Emperor Frederick has just ascended the throne, we would like to know just who this blackmailer was.

THE keeper of the trained seal, Toby, at Horticultural Hall, Boston, has at last succeeded in teaching his sealship to play the piano. A seal virtuoso would be a novelty indeed in this boy-wonder-satiated season; nothing more graceful could be well imagined than a seal, charmingly and literally arrayed in his own seal-skin sacque, meandering up and down the keyboard. How liquid his touch must naturally be; and he could create a sensation, indeed, by using his tail in the coda of every composition. His single finger touch ought to be broad enough, anyhow, while, if nature has not supplied him with scales, he can easily overcome that defect by the use of a flapper glissando which would certainly be effective. Selah!

WE are now enabled to give the full cast for the performances of "Parsifal" and "Die Meistersinger," which will take place at Bayreuth during the time from July 22 to August 19 next. "Parsifal" will be given on Sundays and Wednesdays and "Die Meistersinger" on Mondays and Thursdays. The following artists will alternate in the several performances of "Parsifal":

Materna, Vienna.....	"Kundry."
Malten, Dresden.....	
Sucher, Hamburg.....	
Gudehus, Dresden.....	"Parsifal."
Winkelmann, Vienna.....	
Van Dyck, Antwerp.....	
Reichmann, Vienna.....	"Amfortas."
Scheidemantel, Dresden.....	
Wiegand, Hamburg.....	"Gurnemanz."
Gilmeister, Hanover.....	
Planck, Carlsruhe.....	"Klingsor."
Scheidemantel, Dresden.....	

For "Die Meistersinger" the casts will be:

Reichmann, Vienna.....	"Hans Sachs."
Gura, Munich.....	
Planck, Carlsruhe.....	"Pogner."
Wiegand, Hamburg.....	
Gilmeister, Hanover.....	"Eva."
Malten, Dresden.....	
Sucher, Hamburg.....	
Bettaque, Bremen.....	"Walther Stolzing," same as "Parsifal."
"Walther Stolzing," same as "Parsifal."	
Mrs. Staudigl, Bremen.....	"Magdalene."
Friedrichs, Bremen.....	
Kürner, Carlsruhe.....	"Beckmesser."
Schrödtter, Vienna.....	
Hofmüller, Darmstadt.....	"David."
Planck, Carlsruhe.....	
Hettstadt, Halle.....	"Kothner."

These are doubtless the best casts with which Wagner's works have yet been given, and more efficient ones it would be difficult, if not absolutely impossible, to find or combine anywhere else in the world.

AN English exchange is responsible for the following:

An American is said to have invented a musical carriage which plays "Yankee Doodle" and other airs of a like nature. The music only comes to an end when the carriage stops. If this is a railway carriage long journeys will now be robbed of half their terrors.

The last part of this somewhat extraordinary statement (which we do not contradict) we faintly venture to dispute. "Yankee Doodle" and other airs of like nature when unduly prolonged would in reality rob the grave of half its terrors, for life would soon become a burden if music were to play an important part in the daily rounds of our everyday existence. The musical carriage is not so bad, because the friction of the wheels on the road would be sufficient to drown the divine harmonies of "Yankee Doodle." But only fancy the "musical bed," which has lately been invented! How one would be lulled into a red-headed nightmare by hearing the soft strains of "Silver Threads Among the Gold," or being rudely awakened in the morning by the inspiring tune of "My Dear Old Mother's Favorite Slipper!" Fancy, too, sitting down unsuspectingly on

innocent-looking chairs and having them suddenly give forth fiendish popular melodies!

No, on the whole, the scheme, however ingenious it may seem, would not be conducive to the encouragement of art. Even if good music were thus stealthily introduced—for instance, having the "Hunding" motif sprung on an unmusical person when turning the door knob, or the "Siegfried" horn call if one should accidentally lean against the umbrella stand, or in turning on the gas have a dim echo of the "Ho yo ho" from "Walküre," even all this would in time become monotonous, and we would no doubt gladly welcome back the sound of the mellifluous and intermittent creak of the front door in preference to any prearranged mechanical harmonies.

ALTHOUGH Karl Klindworth has arrived in Berlin (where it is to be hoped he will remain), the warfare over his reception at the hands of the New York critics still continues. From Oshkosh to Podunk a great wall has arisen, charging "conspiracy," "jealousy," "unfairness," &c., upon the critics. It is asserted by a half-dozen obscure bucolic contemporaries that, as Klindworth is such a good musician and editor and the friend of Wagner, Bülow and Rubinstein, ergo he must be a great virtuoso. So lashing themselves into a fury of virtuous indignation, they pour the vials of their wrath into the columns of hayseed musical journals and rejoice greatly thereat that their own oculars were anointed and could perceive the intrinsic greatness of Klindworth's piano playing, despite the fact of his poor technic, ridiculous interpretations and jerky, explosive methods of tone and touch. Klindworth may be a great man; he certainly is not a great pianist—in fact he is a very bad one, and singularly enough always was one if the judgment of some of his contemporaries at Weimar during his stay with Liszt is to be accepted as just. As to his being a great conductor, many exceptions can be taken even to that; certainly in Berlin he was not looked on as one, any more than his editorial work is regarded as great. Possibly the truth of the matter is that Mr. Klindworth is a painstaking, hard-working pedant, who has basked in the sunlight of the genius of others, not possessing a particle of it himself.

The playing reveals the man; he is dry, hard, angular, just as is his famous edition of Chopin, which is metronomized and phrased and worked over until the subtle spirit of the great Polish master is completely effaced.

So our sorrowing friends in the rural parts would better reserve their fulminations for a worthier cause and carefully reread the analytical criticisms which appeared first in THE MUSICAL COURIER anent Mr. Klindworth's piano playing, and which have been universally praised as being both just and moderate.

THE SEASON.

WITH the last Philharmonic concert on Saturday evening, the musical season is generally considered to have been ended, although we would like to take exception to that idea. Properly speaking the season may now truthfully be said to have no end. Concerts, never ending, will continue until July, when the great festivals and Music Teachers' State and National association meetings will take place and will last late into the dog days. Early in September the fall festivals will begin at Worcester, and this, coupled with the fact that Seidl will play all summer at Coney Island, only makes our statement the stronger when we assert that the American musical season never ends.

The most important contracts for the next seasons are always made during the summer months, sometimes earlier. Manager Stanton sails in the spring to engage his artists for the fall.

The fiddle and the bow are never hung up in this broad land of music, even the overworked Thomas Orchestra have to play six weeks beginning in August in Chicago, where it is to be hoped the lake breezes will fan their fevered brows.

And what a brilliant musical season the last one has been in New York alone, by all odds the most musical city in the United States and one of the three or four great musical cities of the world! We have had no less than seventy-eight orchestral concerts alone—that is, counting the Thomas, Seidl, Gericke and Van der Stucken concerts. We have had the Metropolitan Opera Company giving the works of Wagner, Beethoven, Meyerbeer, Goldmark and others in a style pronounced by competent critics to be unapproachable, with a splendid orchestra, European soloists of renown and a mise-en-scène surpassed by none in the world; the National Opera, handicapped by bad management, but nobly struggling nevertheless; the Italian opera, and numberless small operatic companies, not to speak

of the legion of concerts and recitals which inundate us at every moment. Take it all in all it has been, if not financially at least musically, a successful season. Financially, it must be sadly confessed, much good money has been sunk in ill-advised musical enterprises. Virtuosi and vocalists without number have come to our hospitable shores with over-puffed reputations, and though Barnum, the greatest showman on earth, has said that the American people liked to be humbugged, we are beginning to be discriminating enough, nevertheless, at least to draw the lines at musical humbuggery. Hence many a burst bubble of false reputation and consequent wrath, of which THE MUSICAL COURIER, as usual, gets its full share. In fact it may be truthfully said that the Hofmann concerts were the only paying thing of the season, and even they came to a disastrous end. However, it is no use crying about spilt milk, the season is over and the season is beginning. Le Roi est mort; vive le Roi.

LOOK AT THIS, "DR." EBERHARD.

R. W. RAYMOND, Mining Engineer,
13 Burling Slip,
New York, April 20, 1888.

Editors Musical Courier:

I beg to acknowledge the receipt of a slip, apparently cut from your paper, and quoting an extract from some unknown source, in which I am represented, with others, as interested in the creation of a free musical scholarship by members of Plymouth Church as a memorial to Mr. Beecher. I do not know at what date the extract thus quoted was published. So far as I am concerned it has this basis of truth: That somewhere about February 1 I was called upon by a lady who urged the subject upon my attention, and to whom I subsequently wrote the following letter:

NEW YORK, February 4, 1888.

Mrs. —, Grand Conservatory of Music, 44 and 46 West Twenty-third-st., City:

MADAME—I have read with care the prospectus of the conservatory and the address of Mr. Courtlandt Palmer, which you left with me, and have also consulted with several members of Plymouth Church, including Mr. Shearman, concerning the proposition to endow a scholarship in the institution in memory of Mr. Beecher.

While I regret to disappoint you I must frankly inform you that the suggestion does not meet with favor. Among the many calls made upon the members of Plymouth Church in Mr. Beecher's name there are several which are regarded as having much stronger claims; and some of these still require our subscriptions and active aid. I feel obliged, therefore, to decline personally to subscribe to a scholarship such as you suggest, and I cannot give you any encouragement that other members of the church will do so.

Yours respectfully,
(Signed) R. W. RAYMOND.

In view of the unwarrantable use which seems to have been made of the fact that I gave to this proposition simply a courteous hearing and a decided refusal, you are authorized to make any use you think proper of the present communication.

Yours truly,
R. W. RAYMOND.

Mr. Shearman and Professor Raymond both have now declared over their signatures that their names were used in this scholarship advertisement without their permission. The value of "Dr." Eberhard's announcements is therefore apparent.

Leipzig Letter.

LEIPZIG, March 20, 1888.

IN mourning! The eight days succeeding the death of the Emperor Wilhelm were, as officially ordered, kept in silent mourning. No public performances have taken place; even in the churches all instruments have been discarded. Now, though the appointed time is over, so popular has this Father of the Fatherland been, and so much really personal sorrow is felt at his death, that the feeling of the people is not for concerts. Except in the way of *Trauer Feier* there will not be many given till after Easter. The last week has been a sort of nightmare of black draped sheets. All the shop windows were dressed in black; many people were mourning, almost everybody a crape streamer set with the Kaiser's favorite blue flower.

The well-worn proverb of the "ill wind" doth duty once again, as the obscure, but possibly deserving, composer now getteth down his "Trauermarsch" from the back shelf and arrangeth it for two, four and eight hands (piano), flute, clarinet, &c., and therewith wendeth his way to the music dealer's, sure of a welcome. Truly, it seems that the demand for the same is infinite.

The twentieth Gewandhaus concert was cancelled, as the news of the death of His Imperial Majesty came just as the concert was about to begin. The Probe on Wednesday, however, took place. It was chiefly valuable for the long expected Schubert symphony and for the appearance of the cellist Alwin Schroeder. The symphony was the beautiful C major, indeed a welcome visitor—one of those works of truth and purity that strengthen heart and brain. Reinecke gave an evidently thoughtful reading, but seems to be forgetting the existence of a pianissimo effect. In this instance it took away much from the performance. The only other orchestral work was an interesting overture to Rossman's "Orestes," by Wilhelm Städe.

In possessing two such masters of violoncello as Klengel and Schroeder Leipzig is more than ordinarily fortunate. Alwin Schroeder, the soloist of this occasion, has for characteristics a

fine, broad tone, classic style and great sympathetic power. He played Reinecke's No. 1 concerto as a master artist only can play. His technic was unflinching and faultless, but the mind power eclipsed the executive, so that one did not realize the technic. The cadenza of the first movement and the second movement (romanza) were particularly happy. Later in the Bach sarabande and an adagio by Adam Reinecke he was again superb. Schroeder's Bach playing has always a special significance; the great nobility of style and wonderfully fine phrasing make a plastic whole worthy of the immortal Johann Sebastian.

The nineteenth concert brought still another Schumann symphony (D minor) and the overture to "Die Abencerragen," Cherubini, for orchestral works, and as soloist Sarasate the popular, the virtuoso, the technician, par excellence. His appearance was the signal for a storm of applause such as I have not before heard in the Gewandhaus. His numbers were a Raff suite (orchestra and violin), and the inevitable introduction and rondo capriccioso, Saint-Saëns. Perfect in detail, exquisitely phrased and delivered with a certain magnetic fire, in which the French naïveté vies with the warm poetry of the southern land, the art of Pablo de Sarasate is too well known to need much comment. His style is not one that is deeply felt by a musician, but in his style he surely has no equal.

The Liszt-Verein gave a Lieder-Abend for their fifth concert, with Miss Clara Polscher, of Dresden, and Carl Dierich, of Leipzig, as vocalists; also the young pianist, Miss Gisela Gulyas, of Vienna, appeared. The program, an interesting if rather long one, included eight Liszt songs—"Der Hirt," "Der Fischerknabe," "Der Jäger," from Schiller's words, and two "O komm im Traum" and "Giebte's woenen Rasen Grün" of Victor Hugo's, were sung by Carl Dierich. The remaining three, "Es muss ein Wunderbares sein," "Freudvoll und Leidvoll" and "In Liebeslust," introduced the fair visitor, who used her good soprano voice with care and showed some artistic power. She afterward sang songs of Lessmann ("Meine Mutter hat's Gewollt") Zöllner ("Tod sie ihren Krieger sah"), Grieg's charming "Des Dichters Herz" and "Meine Liebe ist Grün," Brahms' often sung and lovely Lied. These with seven Franz songs, sung by Mr. Dierich, completed the vocal program.

Much interest was centred in the young pianist, Miss Gulyas, who had the following numbers for performance:

Sonata, op. 111, C minor.....	Beethoven
Lied ohne Worte.....	Tschaikowsky
Scherzo.....	Delibes
Waltzes from "Naila".....	Liszt
Hungarian Rhapsodie No. 8.....	Wagner-Liszt
Spinnerlied from "Flying Dutchman".....	

All that has been already said of her ability was on this occasion confirmed. She showed the same remarkable musical understanding in the test work, the Beethoven C minor sonata, charming grace in the Tschaikowsky scherzo, and even more perfect technic in the Liszt rhapsodie than on the former occasion. With good guidance great things may be expected of Miss Gisela Gulyas.

The last Kammermusik was attractive, firstly for the co-operation of Dr. Carl Reinecke as pianist, and also for the performance of the Mendelssohn octet. Reinecke, Petri and Schroeder gave Schubert's B flat major trio. That it was excellent almost goes without saying.

In spite of advancing years and much work as composer and capellmeister, Reinecke still has an admirable piano technic, of which he knows how to make the best use. Unhappily, he has given up solo playing in public, so that it is only occasionally in Kammermusik that one has a chance to hear him, unless it be in accompanying the Lieder in the Gewandhaus, in which art I doubt if there is anybody equal to him. He was ably backed in the trio by Petri and Schroeder. The healthy, happy Mendelssohn octet proved a distinct success. It was a relief from the customary quartet and trio and was very satisfactorily played by the Messrs. Petri, Bolland, Korndörfer and Dameck (violin); Unkenstein and Sitt (viola), Schroeder and Klengel (violoncello). It seems to me full of nature this octet—broad glades and hill sides, leafy trees, the sun and the banks of white clouds that heighten the beauty of a blue sky. And what a pathetic little theme for the violas in the first movement! as if the maiden spring had awakened from a long dream with a sigh. With the scherzo what a whirl of insects, buzz of bees and flitting of humming birds! One can almost feel the warm breath of summer.

The Petri Quartet also played the Beethoven op. 59, F major, one of the best pieces of work that they have done this season. Unhappily for us this was the last Kammermusik for this winter.

A brilliant concert was given in the Krystall Palast with the following array of artists: Mrs. Steinbach-Jahns, soprano; Otto Schelper, baritone; Adolph Brodsky, violin; Julius Klengel, 'cello; Arthur Friedheim, pianist; Capellmeister Nikisch, accompanist, and Rheinhold Pester, harpist. The occasion was, in fact, a benefit to the harpist, a very talented young man, now studying here. These kindly musicians gave their aid to the scheme of buying him a pedal harp, much needed for his work, and they all gave their best. None of them have appeared to better advantage this year—Brodsky in the Wieniawski "Legende" and a "Spanish Dance," by Sarasate; Mrs. Jahns and Mr. Schelper in songs of Weber, Lassen, Loewe and Gade; the ever welcome Julius Klengel, who deserves the highest honor for the calm beauty of his Mozart larghetto, as well as the wonderfully played Elfen

Tanz of Popper. Arthur Friedheim, in addition to three Liszt pieces ("Am Wallenstädt See," "Consolation," D flat, and the difficult and seldom played ninth Rhapsodie Hongroise, played as Friedheim only can play Liszt), gave the "Sonata Appassionata" of Beethoven. His reading of this great work was a worthy evidence of his ability. A sound, musicianly, masterly conception was shown, such as in the first movement amounted to a model of artistic perfection. Only the second movement lacked something of the earnestness in which Friedheim might take a lesson from D'Albert.

The young Pester played a difficult harp fantasia by Thomas, and justified the bright hopes that are entertained for him. The Leipsic Liedertafel, a men's chorus of about fifty voices, some of which are extremely well worn, sang several part songs with some taste and precision; notably "Lauf der Welt," an interesting song by Gustav Schreck, one of the best theoretical teachers in the conservatory.

An important production was that of the Beethoven D major Mass, in the Peter's Kirche, by the Riedel Verein, a chorus of about two hundred. The orchestra was from the Gewandhaus and theatre, and was assisted by Paul Homeyer as organist. It is a mighty work and a great task to undertake. The chorus did its work nobly under the direction of Riedel, and we are much indebted to the Verein for an opportunity of hearing the "Missa Solennis," which is what the Germans call a "seldom thing" here. The solo quartet, which should have been the strong, was the weakest part, and in a great many instances succeeded in almost obliterating the sense of the music.

Next week the Passion music (St. Luke, of Bach will be given in the Reudnitz Church.

A memorial concert is to take place in the Albert Hall, Krystall Palast, in which a complete program of Trauermusik will be performed under the direction of Alexander Siloti, who has just got back from a concert tour made in connection with Tschaikowsky through Germany and Austria. He comes home laden with well deserved honors. A. M. L.

FOREIGN NOTES.

....An original Dutch opera, called "Die Gensensbraut," by a composer named Melos, will be brought out next autumn at Amsterdam, and will be sung by a Dutch opera company.

...."We have heard," says the "Trovatore," "of convents being turned into theatres, but, lo! this time the theatre of Lonigo is to be transformed into the Convent of St. Mary. Sic transit gloria mundi."

....Méhul, the composer of "Euphrosine et Coradin," "Joseph," "Irato," is to have a statue at Givet, his native town. The committee formed in Paris is headed by Ambroise Thomas and the sculptor will be A. Croisy, like his subject a native of the Ardennes.

....A soprano soloist at the Munich Theatre has just celebrated the jubilee of her engagement. According to report her voice is still powerful and of extensive compass. Here is another striking proof of the faithful attachment of the Germans for their old favorites.

....The Paris correspondent of the "Gold Field Times," an African paper, telegraphed a paragraph about the "Lohengrin" scandal in the French capital. The cable must have got a little mixed, for the telegram was printed as follows: "In consequence of the anti-German demonstration in Paris, Herr Lohengrin has withdrawn for the present to Hanover."

....The meeting for the present year of the Allgemeiner Deutscher Musikverein is to be held from the 10th to the 13th of May at Dessau. The program of the performances in connection therewith, as foreshadowed in German papers, includes Berlioz's symphony "Harold in Italy," Liszt's "Faust" symphony, Wagner's "Kaisermarsch" and Peter Cornelius' overture to his recently resuscitated opera "Der Barbier von Bagdad," as well as some sacred works by old masters and minor compositions by Becker, Bronsart, D'Albert and others.

....We have received the program of a highly interesting historical concert recently given by the Bohnsche Gesangverein, of Breslau, devoted exclusively to Spanish composers, and including choral numbers by the following, viz., Cristóforo Morales (about 1520), Tomas Luis de Victoria (1540-1608), Matias Veana (early part of the sixteenth century), Diego Casada (about 1660), Sebastiano Duron (about 1700), Juan Garcia Salazar (died 1710), Diego Muelas (died about 1742), José de Torres Martinez Brabo (1665-1738), Francisco Secanilla (1775-1832), Felix Cuellar y Altarriba (1777-1833) and Hilarión Eslava (1807-1878).

....The first performance of "Lohengrin" at Florence must have been extremely comic. In the first place the whole scene of *Lohengrin's* arrival was encored; *Elsa* having to repeat her vision, and the knights and ladies their various emotions, whereby the whole illusion was naturally destroyed. Again, in the last act *Lohengrin's* recital roused the audience to such enthusiasm that the conductor fancied they desired to have the whole scene repeated from the beginning. All they wanted, however, was *Lohengrin's* "solo," and they showed their annoyance at the misunderstanding by groans and hisses. Then the *Lohengrin* stepped forward, exchanged a few words with the conductor across the prompter's box, and the wishes of the noble Florentines were carried out.

PERSONALS.

KALISCH.—We are happy to be able to present to the readers of THE MUSICAL COURIER this week a capital likeness of Paul Kalisch, the talented and handsome young tenor who recently wedded the well-known favorite soprano, Lilli Lehmann. A native of Berlin, Mr. Kalisch studied with Leoni and Lamperti in Florence and Milan, and made such rapid progress in his art that he abandoned the career for which he was originally intended, architecture, and became a singer. He has sung with Patti in opera in Paris, Barcelona; La Scala, Milan, and in Rome, Florence, Munich and in the Grand Opera in Berlin. Last summer he sang with Miss Lehmann in "Fidelio," and with Patti in "Traviata," in London. Mr. Kalisch possesses a clear, perfectly trained, sympathetic tenor voice, and his interpretations and lucid phrasing show him to be a thorough artist. He has successively assumed the rôles of "Raoul," "Faust," "Lohengrin," "Tannhäuser," "Siegfried" and many others. He is a capital pianist, composes very cleverly and is a decided acquisition to the ranks of our metropolitan artists.

JOSEFFY.—Rafael Joseffy has been lionized recently in Washington, where he paid a social visit to the President and Mrs. Cleveland. Mrs. Cleveland made much of the little virtuoso, who has always been a pet of the ladies. She recalled the time when she was a pupil of Aurora College, where she heard him play for the first time and had "bothered him for his autograph," to use her own expression. Joseffy played in the White House to a few invited guests and afterward gave a private recital at the Arlington to Mrs. Senator Hiscok, Mrs. Adams, Mrs. Whitney and others.

BLOOMFIELD.—Fanny Bloomfield, the pianist, is in the city on a flying visit.

PIRANI.—The St. Petersburg "Herald" devotes a column to praising Eugenio Pirani, who gave a concert of his own compositions, in which he also appeared as pianist, at the Russian capital. Pirani is a native of Italy, but studied music with the late Friedrich Kiel, of Berlin, where he is now living. Pirani is only thirty years of age. He has written a number of fine songs, a piano quartet and some very good piano compositions.

WILHELMJ.—The King of Saxony has conferred upon August Wilhelmj the cross (first class) of the Albrecht Order. This is the twenty-seventh decoration bestowed on the great violinist.

TOEDT.—Writing of the approaching festival, a Cincinnati critic calls our friend Toedt "the German tenor from Berlin who has not been heard in the West." This is a little hard on Theodore, just as he is about to be married; but he may be comforted—evidently the writer had Mr. Kalisch in mind.

PINSUTI.—The French papers declare that the late Ciro Pinsuti owed his good fortune to an accident. He was a poor gamin of Florence, and, playing in the streets, he was one day run over by Mr. Drummond's carriage, his leg being broken. The kind-hearted Englishman, as we know, afterward defrayed the cost of the boy's education.

SINGER.—The well-known Italian prima donna, Miss Teresina Singer, has already gained some celebrity as a painter, and is now coming forward in a literary line as the authoress of the memoirs of her artistic life.

VON BÜLOW.—As was generally expected, Dr. von Bülow has refused to conduct the last two Philharmonic concerts. The doctor's reasons would be caustic and perhaps interesting. On the 23d inst. Von Bülow was to conduct a double performance of Beethoven's Ninth symphony in an extra concert of the Berlin Philharmonic Society. The work was to be played and after half an hour's intermission to be repeated. Bülow did the same thing a few seasons ago at Meiningen with great acclamation of the public. Whether or not the experiment will succeed in Berlin remains to be seen.

DEATH OF VICTOR HERPIN.—Victor Herpin, formerly orchestral leader at the Folies Dramatiques, at La Scala and at the Alcazar d'Été, died at Paris on March 30.

CARRENO.—Teresa Carreno gave Edith Sessions Tupper some bright chat for the Chicago "Saturday Evening Herald" recently, as follows:

"I will tell you something about myself which I do not think has ever been published. Did you ever hear how I conducted an orchestra for four weeks? No? Ah! then I will tell it to you." And with indescribable grace and inflection and prodigality of expressive Southern gesture, madame told this story:

"My husband and I left Venezuela to secure an Italian opera company for a season of two months in that country. When we returned with a complete company we found Venezuela torn by a revolution, and as I was a cousin of the President, Guzman Blanco, I came in for my share of hatred from the revolutionists. They did everything possible to make my venture a failure—at last bribing my conductor to leave me. What was I to do? No time to get another—in despair I knew not where to turn—I stared me in the face. Ah, ah! I have an idea. I myself will conduct. I mount the conductor's chair—take up the baton, trembling like a leaf—I gather courage—*en fin* I succeed, and next day the entire orchestra waits upon me and begs me to continue, as they can do better under my conductorship than without. I believe that was one of the very first instances of a woman leading an orchestra."

"You were selected, I believe, madame, to present a theme to Master Josef Hofmann, for his elaboration in New York this winter?"

"Yes, and there is a point connected with that event that escaped the eyes of the vigilant New York newspaper writers. Not one spoke of the

fact that the musical 'child wonder' of twenty years ago, for such was my title then, was the one selected to present a theme for elaboration to the musical 'child wonder' of to-day. That was a coincidence that escaped the newspaper men, most of whom, being young writers, doubtless did not know the fact."

"I think," continued Mrs. Carreno, "that I am more proud of my intimate acquaintance with all the great composers and performers of this age than of any success I may have attained myself. From Liszt down I knew them all. Rubinstein, who used to call me his little daughter, Von Bülow, Saint Saëns, Clara Schumann, from whom I learned her husband's music Esipoff, Rossini, Gounod, Auber, Ambroise Thomas, who gave me the first score ever published of 'Hamlet,' before it was produced at the Grand Opera, in Paris—all these great ones were my dear friends; and Gottschalk, whose pupil I was, used to say to me that he wanted me to interpret his music after he was dead and gone, for he said his compositions were not worth anything unless interpreted as he intended, and this has seemed almost a prophecy."

"I make a great point of playing his music for him," she added, thoughtfully, and with just a tinge of sadness in her tropical eyes. Mrs. Carreno is the grand-niece of Bolivar, the Liberator, and was born in Caracas, Venezuela. She is the embodiment of color, intensity and fire. She has at once the languor and vivacity of the South. She is like some rare tropical blossom—a dazzling red cactus, a superb passion flower. One carries away from an interview with her an intoxicating remembrance of flashing eyes and vivid coloring; of a rich, liquid voice, and facial expressions as many and varied as the tones she draws from the instrument of which she is complete mistress.

OTTO HEGNER.—Otto Hegner, the son of a German of Baden-Baden, who married and then remained with his family at Basel, Switzerland, is a greater pianist than little Hofmann; his programs contain much more difficult pieces; he plays fugues with the irreproachable clearness of Hans von Bülow; he played Mendelssohn's "Rondo Capriccioso" with a grace and elegance very near perfection; his technique is extremely remarkable for faultless purity, evenness and brilliancy; his expression is evidently not one drilled into him, but the outcome of his own feeling; he is less cunning than little Hofmann, who, notwithstanding his tender age, calculates his little comedies very well, whereas little Hegner laughs and jumps and fidgets like a child; the moment he is applauded for even part of a piece he jumps down and bows to the audience.

He plays a very great number of pieces unhesitatingly by heart. He has one of the prettiest pianos I ever heard on the instrument, for which he may be indebted to the excellent Steinway, and, in fact, the only thing partly missing is the power, which, although his tone production is vigorous, especially at the end, yet the formation of his fingers seems not so full, so cushion like, as that of little Hofmann. I have not heard any of little Hegner's compositions, so I have no idea what they may be; but certain it is he plays like a musician, and to watch his foot so carefully avoiding to leave the pedal where it could be injurious is in itself an amusement. All the boy wants is to be properly managed by Mr. Vert, instead of his present manager, but that he wants badly. —"London World."

PORTRAITS.—The London "Musical Times" has the following:

In the "Century Magazine" for March is an article on "Some Pupils of Liszt," which will be read with interest because of the references to the master rather than for its literary style or value as an important contribution to artistic knowledge. There are some very fine and life-like portraits of Liszt and of some of his pupils—Eugene d'Albert, Arthur Friedheim, Alexander Siloti, Alfred Reisenauer and Adèle Aus der Ohe. None of these portraits, it is hoped, do justice to the originals, for in neither of them is there any trace of that intelligence which might be looked for in those which have been selected as typical and favored pupils of the great Abbé Liszt.

GOUNOD.—Gounod has, it is stated in French journals, just completed some fresh ballet music to his opera "Roméo et Juliet," which is to be included in the fourth act, and will be produced at the next performance of the work at the Grand Opéra.

MANCINELLI.—A new orchestral suite from the pen of Luigi Mancinelli has just been performed with conspicuous success by the Philharmonic Society, of Madrid.

PINSUTI.—Ciro Pinsuti left a large fortune. Twenty thousand dollars of it goes to Italian charities, and the balance to his nephew, Vittorio Pinsuti. The charities of England, where Pinsuti made his fortune, get nothing, as usual.

CALZOLARI.—The death is announced, at Milan, of Enrico Calzolari, a once much admired tenor singer, who appeared in operas by Bellini, Donizetti, Rossini and Verdi, and of whom Fétis, in his "Biographie Universelle des Musiciens," speaks as having been "the last tenor of the good Italian school." Calzolari was born at Parma in 1823.

VAN ARNHEN.—Mrs. Kathrine Van Arnhem has been unobtrusively herself to Edith Sessions Tupper in the Chicago "Saturday Evening Herald." These are some of the things she says:

"Before we talk about myself see this telegram I have just received from Mrs. Valda, who is a dear friend of mine and who has just made such a success in New York and Boston. She sang with Thomas in New York and in 'Judas Maccabeus' in Boston, and has succeeded admirably in both cases."

"How many years have you been singing, Mrs. Van Arnhem?"

"Twelve years. I made my debut as Siebel in 'Faust.' Gerster was the *Marguerite*; Max Strakosch the manager. I have sung with Gerster a great deal. In '83 and '85 I traveled with her as dramatic soprano, singing such solos as *Donna Anna* in 'Don Giovanni,' *Pamina* in 'Magic Flute,' and at the close of the season appeared in Boston as *Marguerite*, with Campanini and poor George Conly, who did his last work then."

"Who were your masters?"

"Maurice Strakosch, Mrs. Anna de la Grange, and for oratorio, Randegger, of London. I also sang with Carl Rosa in the latter city."

"Do you contemplate returning to the stage, madame?"

"Yes, indeed, as soon as my circumstances will permit. I had concert engagements in all the Eastern cities for this season, but was obliged to

break them on account of the ill health of my husband. Here, too, is a letter from the director of the Apollo Concert, expressing his regrets that I was unable to sing at that entertainment. You know many musicians tell of engagements which are merely visionary, but these were bona fide ones which I greatly hated to give up."

"You must know," continued the lady, "that I by no means imagine that I know everything there is to be known about music—not at all. I know one can always learn, but I have builded well and there are many years yet before me. At times I become quite disheartened at the lack of appreciation. Figure to yourself how you would feel if at a grand concert, after an amateur had sung in a little fine, trembling voice a most simple ballad, you should come upon the stage and sing a difficult selection like 'O luce di quest'anima,' and then the next morning have one of the most prominent journals in the city say: 'Miss Blank sang with great brilliancy of execution and perfection of finish the difficult aria, "O luce di quest'anima," from "Linda." Mrs. Van Arnhem sang a ballad in her usual style.' That is only one of the stupid mistakes made by would-be musical critics for which the artists have to suffer. I perfectly appreciate the fact that there are many artists who can set off musical fireworks better than myself. I am a dramatic soprano."

The following is mighty interesting, as indicative of the interviewer's ability in getting at the heart of the cocoanut, free of charge, although it looks like a skin game:

"Mrs. Van Arnhem, you have recently added a business to your artistic profession, have you not?"

"Ah! you refer to Dutch Jelly. My husband has put that upon the market. I lend my family crest and name. It is a preparation I have used myself for years. I abhor cosmetics and rouge, but our climate is trying and our winds severe, and this is an excellent remedy for any skin affections."

HONORS TO BELARI.—The following interesting letter has been received at this office:

New York, April 12, 1888.

Editors Musical Courier:

Observing in this week's issue of your very bright and entertaining paper that certain honors from abroad have been recently paid to Mr. Heimen-dahl, of Baltimore, I have thought that you might like to note the fact that even greater honors have just been awarded to Emilio Belari, the well-known and successful vocal teacher of this city. Belari, who already wears several of the highest decorations that are ever given to artists in Europe, has been appointed delegate president for America of the Royal Association of the Benemeriti Italiani and of the Arcopagus of the Decorated of All Nations. This appointment gives him the power, which I am told he intends to use within certain limits, of proposing the names of several Americans, prominent in science, literature and the arts, for appointment to the same honors in the institution named. Very truly yours,

LUCIEN G. CHAFFIN.

"Otello."

VERDI'S "Otello," as now given at the Academy of Music, has not proved an artistic or a financial success. As might have been seen in our criticism on the première in last week's MUSICAL COURIER, the work could not have been expected to be a success under the circumstances under which it was brought out. The first repetition on Wednesday last was more meagrely attended than the opening night, and of the quantity of people that half filled the house many were deadheads. Marconi was just as much a fiasco as he was the first evening. In consequence of this the management, telling him that he possessed no drawing powers for the American public, proposed to reduce his salary one-half. At this Marconi, who is as rich as he is proud, and who, luckily for himself, does not need to sing for a living, got his back up, and as he keenly felt the pangs of his failure he suddenly made up his mind to quit, and on Saturday last sailed for his sunny native land, where his wife is eagerly expecting him. Here, however, he will not be missed. The title part was then taken on Friday evening and has since twice more been sung by Campanini himself, who, as an old favorite, was rather better received than he deserved. Historically he is somewhat of an improvement on Marconi, as Campanini evidently is a close student of Salvini's "Otello," but vocally he is nothing more nor less than a wreck, and not even a pleasing wreck. He cannot sing above F without the utmost effort, becoming red in the face like the proverbial boiled lobster and seeming in evident danger of bursting a bloodvessel, and the once beautiful quality of his voice is a thing of the past. He also lacks the dramatic power of voice that the rôle demands.

The final performances of "Otello" will be given at the Academy of Music to-night, Friday evening and Saturday afternoon. A special schedule of lower prices has been arranged for the present week. Next week the opera will be given in Boston, and later in Philadelphia, Chicago, St. Louis and Cincinnati.

The Philharmonic Society.

THE sixth and concluding concert of the forty-sixth season of the Philharmonic Society was given at the Metropolitan Opera House on last Saturday night, prefaced by the usual public rehearsal on the previous afternoon, both entertainments being exceptionally well patronized by the élite of our musical and fashionable concert loving and concert going public.

In memory of the late Joseph W. Drexel, who for the past five years had been the president of the Philharmonic Society, the concert on Saturday night opened with the well-known funeral march from Chopin's B flat minor piano sonata, op. 35, in the fitting and sonorous garb of Theodore Thomas' musically orchestrated. As a further outward token of the society's grief for the loss of their president, the latter's box was tastefully draped in mourning.

The program for this concert was, however, not a very remarkable one, and many, if not most, of those given by Thomas at his own concerts in Steinway Hall during the present season were far more interesting to the musician. The reading, however, which the great conductor and our

foremost orchestral organization gave of the works performed on this occasion could not have been surpassed, both in point of conception and in execution. Especially was this the case with the scherzo and finale from Beethoven's "Pastoral" symphony and the two remaining orchestral numbers, the beautiful, clever and highly interesting "Symphonic Variations" in C minor, op. 27, by Jean Louis Niccolé, of Dresden, and Wagner's brilliant and ever welcome "Tannhäuser" overture. With the sole exception of the fact that the clarinets were considerably too flat, and that they also committed a couple of errors on account of inattentiveness, the performance of these works was simply perfect from a technical point of view, and most noble, grand and inspiring as regards Mr. Thomas' interpretation. He well deserved the enthusiastic and seemingly genuinely hearty recall he received at the close of the concert.

The soloist of the occasion was that excellent artist, Mrs. Lilli Kalisch-Lehmann, who sang the highly dramatic aria, "Abscheulicher," from Beethoven's "Fidelio," one of the composer's most sublime inspirations, in a manner simply above criticism and one which satisfied the most exacting demands that could be made on a singer. It is needless at this late day to reiterate about the fine qualities of her noble organ or the dramatic verve, fire and almost exuberance of feeling with which she reveals the composer's meaning. All these are well known and have too often been spoken of in these columns. Mrs. Kalisch completed the program with an exquisite interpretation of Schubert's lovely song, "Gretchen am Spinnrad" (with Liszt's somewhat overladen orchestration of the piano accompaniment), after which she was recalled so energetically and persistently that the *da capo* singing of the number could not be resisted and was therefore granted with the singer's customary and most charming amiability.

"The Pearl of Pekin."

IT is such a pleasure for THE MUSICAL COURIER to recognize really artistic work in the field of the lightest form of opera as well as in the loftier manifestations of the muse, that we depart from our usual custom to call particular attention once more to "The Pearl of Pekin," now running at the Bijou Opera House. More and more the work seems to us the most charming product in its line which has been put on the stage in this country; it certainly surpasses anything else of its genre so far as the American element existing in it is concerned, and it is pretty thoroughly Americanized. The music and the libretto are in harmony in brightness, clearness and crisp expression. It is in the representation, however—the interpretation more strictly speaking—that the opera appeals most strongly to the artistic sense. Mr. Kerker's handling of the score and the orchestra is a further definite proof of that able musician's keen sense of musical opportunity. The stage setting is assuredly artistic and the costumes are pleasing to the eye and satisfactory to the demands of harmony in color and the general requirements of the setting. Into this broad framework the singing and acting of the principals and of the chorus have been fitted more and more cleverly with each representation, until now an almost ideal piece of stage handiwork is being turned out.

Louis Harrison is an artist among artists. He easily disputes the palm in his field with Wilson or with Dixey. In some respects he surpasses either of these two clever comedians. There is a rich mellowness in method and style and a detailed skill in stage business in his work which mark the presence of an artistic sense of the finest quality. Mr. Harrison's "touch" is of the kind which sets the critical mind into a trained pursuit of the secret of his art, and thus demonstrates the subtlety and refinement of his measures. Mr. Harrison understands the value of light and shade in his singing as well as in his acting. His solos are an artistic treat and his face is his fortune.

Mr. Herbert's "Sosoriki" is a clever piece of work, and his blending of vocal effect with muscular manifestation—though it nearly pulls his head off to do it—produces a grotesque result which evokes rich amusement.

Miss Lane's "Pearl of Pekin" is well sung. She has a sweet voice of good quality, and she uses it well. She has a resonant vocal organ, which, for a little woman, has excellent carrying power and is charming in its sweetness.

Mr. Leach's "Sing-High" is a capital piece of work, and the vocal effects thereof are enough to stir the earth to the antipodes. The four maidens surpass Gilbert's creation of three in the "Mikado," and wiggle and worm their way into immense favor with the audience. Miss Verona's "Finette" is dashing, and Mr. Branson's "Petit Pierre" is well sung and acted. The cast is remarkably good and harmonious, while the chorus is excellently well trained.

The general impression made by "The Pearl of Pekin," as presented by Rice & Dixey's Company, is that of a work full of good things, and they are good because they appeal to a refined, artistic sense. Take this with the dash and crispness of the music and acting, the bright succession of scenes, the unflagging interest created throughout the performance and all the points already touched upon, and it would seem safe to predict that the representation were good for several years of continuous existence at the Bijou.

—Mr. W. O. Wilkinson, formerly organist and choir-master of the Church of the Redeemer, Astoria, has been engaged by the Church of St. Michael and All Saints, New York.

Cincinnati May Festival.

THE Centennial May Musical Festival will be given May 22, 23, 24, 25 and 26, in the great Music Hall, Cincinnati, under the direction of Theodore Thomas. The solo artists have been chosen with the utmost care, and comprise Lilli Lehmann-Kalisch, Mrs. Giulia Valda, Paul Kalisch, Myron W. Whitney, Mrs. Corinne Moore-Lawson, Miss Emma Cranch, Theodore Toedt, Miss Elizabeth Hetlich, A. E. Stoddard and Edward Lloyd, the great English tenor, who comes under contract to sing solely at this festival. Arthur Mees will be the organist. The other musical forces are Theodore Thomas' orchestra, augmented to 108, and the Cincinnati May Festival Chorus of 600 voices. The complete program is appended:

FIRST CONCERT.

Tuesday Evening, May 22.

Hymn, op. 36.....Weber
Lilli Lehmann, Theodore Toedt, Emma Cranch, Myron W. Whitney.
Chorus, organ and orchestra.

Symphony, No. 5, C minor, op. 67.....Beethoven
Eine "Faust" overture.....Wagner
Cantata, "Song of Promise" (composed for the festival).....J. K. Paine
Lilli Lehmann.

Chorus, organ and orchestra.

SECOND CONCERT.

Wednesday Evening, May 23.

"St. Paul," an oratorio.....Mendelssohn
Giulia Valda, Edward Lloyd, Emma Cranch, Myron W. Whitney.
Chorus, organ and orchestra.

THIRD CONCERT.

Thursday Afternoon, May 24.

Overture.....Mozart
Recitative and aria, "Du kennst den Verräther,".....Don Juan
Lilli Lehmann.

Recitative and aria, "Joseph in Egypt,".....Méhul
"Ach, mir lüchelt umsonst".....Theodore Toedt.

Recitative and rondo, "Ha, der Augenblick erscheint".....Weber
Mrs. Corinne Moore-Lawson.
Symphony No. 3, C minor, op. 78.....Saint-Saëns
Orchestra and organ.

Overture, "Manfred," op. 115.....Schumann
"Gretchen am Spinnrad".....Schubert
Lilli Lehmann.

Aria, "Irene," "She alone charmed my sadness".....Gounod
Myron W. Whitney.
Recitative and aria, "Faust".....Spohr
Mrs. Corinne Moore-Lawson.

Rhapsody No. 2.....Liszt
Fourth Concert.

Thursday Evening, May 24.

"The Spectre's Bride," a dramatic cantata.....Dvorak
Lilli Lehmann, Edward Lloyd, Alonzo Stoddard.
Chorus and orchestra.

Symphony, "Ländliche Hochzeit,".....Goldmark

FIFTH CONCERT.

Friday Evening, May 25.

"Paradise Lost," a sacred work in three parts.....Rubinstein
Giulia Valda, Edward Lloyd, Elizabeth Hetlich, Alonzo Stoddard, Emma Cranch, Myron W. Whitney.
Chorus, organ and orchestra.

SIXTH CONCERT.

Saturday Afternoon, May 26.

Suite No. 3, D major.....Bach
Aria, "Judas Maccabaeus," "Sound an Alarm".....Handel
Edward Lloyd.

Recitative and aria, "Alceste," "Ihr Götter ew'ger Nacht".....Gluck
Lilli Lehmann.

Symphony No. 6, Pastorale, op. 68.....Beethoven
Funeral March.....Chopin
Romanza, "Faust," "Dahin ist meine Ruh".....Berlioz
Lilli Lehmann.

Aria, "Stabat Mater," "Cujus animam".....Rossini
Edward Lloyd.

Aria, "Der Dämon," "Tüchtig eilen wir im Fluge".....Rubinstein
Giulia Valda.

Morceau symphonique, "La Russie".....Rubinstein
Orchestra and organ.

SEVENTH CONCERT.

Saturday Evening, May 26.

WAGNER NIGHT.

"Tannhäuser".....Wagner
a, Overture.
b, Bacchanale and Duo.
Lilli Lehmann and Paul Kalisch.
Chorus of Women.

"Lohengrin".....Wagner
a, Vorspiel.
b, Lohengrin's Farewell.
Edward Lloyd.

c, Prayer and Finale.
Mrs. Lawson, Miss Cranch, Mr. Toedt, Mr. Stoddard, Mr. Whitney.
Chorus and orchestra.

"Die Meistersinger".....Wagner
a, Vorspiel.
b, Walther's Prelied.
Edward Lloyd.

"Götterdämmerung".....Wagner
a, Siegfried's Death.
Orchestra.

b, Finale, Brunnhilde's Self-immolation.
Lilli Lehmann.

Courtney Ladies' Quartet.

THE organization known as the Courtney Ladies' Quartet gave a largely attended concert at Steinway Hall on the evening of Tuesday, April 17. The program was cleverly arranged and the solo numbers, consisting of songs by Mr. Courtney and by the ladies of the quartet, a cello solo by Mr. Arthur Severn and a piano solo by Mrs. Sites, a pianist from Springfield, Mass., were received with satisfaction and heartily applauded.

Mr. Courtney is an interesting singer and a man of much musical culture. The quartet has made excellent progress

under the tuition of Mrs. Louise Gage Courtney, and, as we have observed the development of the vocal method with this organization, we are enabled to say that it is a unique combination of ensemble singers who are enabled to sing songs seldom heard in the concert room. The backbone of the quartet is without question Mrs. A. C. Taylor, the contralto, who on Tuesday night sang a low E flat in Schubert's "Wanderer" and held it with a sostenuto effect that was surprising. In fact, Mrs. Taylor's voice is musically the great attraction. This was manifested by the audience in an unmistakable manner.

HOME NEWS.

—Miss Gertrude Franklin will pass the summer in Europe.

—Out West some time since a concert was given by a "pianist assisted by a conservatory."

—Lilli Lehmann-Kalisch was the soloist at the Mendelssohn concert at Chickering Hall, April 17.

—L. Gustav Schmidt, the young violinist, was tendered a testimonial concert April 20, in Philadelphia.

—Mrs. Dory Burmeister-Petersen will play at one of the Seidl concerts at Brighton Beach this summer.

—The Musical Union of Baltimore has elected officers for the ensuing year, with Mr. Adam Itzel, Jr., president.

—Walter J. Hall played the Chopin concerto in E minor with the Thomas Orchestra last night at Bridgeport, Conn.

—The Toronto Conservatory of Music gave its third quarterly concert at Pavilion Music Hall, Toronto, Saturday, April 14.

—Dora Hennings-Heinsohn, assisted by her brother, Will Hennings, tenor, gave a second classical song recital recently in Cleveland.

—Miss Anna Marsh gave a grand vocal and instrumental concert last Thursday evening at Steinway Hall, assisted by well-known talent.

—H. H. Thiele, of Milwaukee, has recently had performed in that city a new operetta, entitled "Fort Caramel," which was most favorably received.

—At last week's concert of the St. Louis Musical Union, Mr. P. G. Anton, of that city, conducted the second and fourth movements of his symphony entitled "Souvenir de Pologne." The work is highly spoken of by the St. Louis critics.

—Last Wednesday evening at Chickering Hall the Young Men's Hebrew Association gave an interesting concert, at which Miss Ida Valerga, soprano; Enrico Duzensi, tenor; Master Albert Weinstein, the boy pianist, and other talent appeared.

—Edward Schuberth & Co. have just published a new song, "O Linger Yet, Ye Moments Golden," by the well-known composer, Otto Floersheim, of New York. It is rich in harmony and highly dramatic in expression.—Chicago "Tribune."

—Miss Ella Paul will give a piano recital to-morrow at the Broadway Reformed Chapel, Paterson, at 8:15 P. M. She will be assisted by W. R. Squire, solo baritone of St. Thomas' Church, of this city. The selections are from Schubert, Abt, Pinsuti, Scharwenka, Chopin, Liszt, Wm. H. Sherwood, Moszkowski, Gottschalk, Rubinstein, Cherry and Mendelssohn.

—A musical matinée for the benefit of the Free and Unsectarian Peabody Home for Aged Women will be given April 28, in the afternoon, at the residence of Mrs. Henry C. Valentine, 13 East Thirty-sixth-st. Among the artists who will assist at it are Mrs. Charles B. Foote, Richard Hoffman, Gustav Dannreuther and Adolph Hartdegen. The president of the club is the Rev. Dr. W. S. Rainsford, of St. George's Church.

—A meeting of stockholders of the Metropolitan Opera House is to be held this week, in order to provide for the engagement of artists with whom Director Stanton has been negotiating in Germany. As leading dramatic sopranos, Miss Malten, of Dresden, will be here for one-half of the season, and Mrs. Rosa Sucher, of Hamburg, for the other half. Though neither of these artists has ever been in this country both are known to many Americans, as Miss Malten was one of the "Kundrys" and Mrs. Sucher the "Isolde" at the festival performances at Bayreuth. Malten combines with handsome and attractive personality a large and delicious voice, and Sucher possesses one of the most dramatic of temperaments. Mrs. Rosa Papier, the leading contralto of the Imperial Opera House in Vienna, has been engaged for the whole season, so report says. She is a pupil of Marchesi's. Negotiations are still pending with Mrs. Moran-Olden, the chief dramatic singer of Leipzig. Reichmann, the baritone, who created the part of "Amfortas" in "Parsifal," and who is one of the ornaments of the Vienna Opera, has been secured for at least two months, and Gruenauer, of Frankfurt, has probably been closed with by this time for the season. Gudehus, of

Dresden, and Vogl, of Munich, are talked of for leading heroic tenors.

—Max Strakosch had a stroke of paralysis last Saturday. We hope he will get over it.

—The route of the Mendelssohn Quintet Club is Ripon, Wis., to-morrow; 27, Berlin, Wis.; 28, Waupun; 30, La Grange, Ind.; May 1, Albion, Mich.; 2, Ann Arbor, Mich.; 4, London, Ontario.

—The Buffalo Vocal Society gave their second concert April 11 under the conductorship of Joseph Mischka. A cantata by Alfred R. Gaul, entitled "Joan of Arc," was sung and received some flattering notices.

—W. Edward Heimendahl has been re-elected conductor of the Baltimore Philharmonic Society for the coming year. The programs of the concerts for next season will be of still more ambitious scope than were those of the past.

—The Boston "Traveller" says: Is it known by orchestral societies and musicians generally that Mr. Schmidt, the Boston publisher, is at work on Mr. Chadwick's second symphony? Pure patriotism prompts an act of such a nature, as no publisher can at present expect to get back in sales the money expended to put an American symphony on the market.

—Henry T. Finck gave the last of his entertaining and valuable lectures last Wednesday afternoon at Chickering Hall, the subject being "Music and Morals," a theme sufficiently elastic to give the lecturer's fancy all the scope he wished. We are all more or less familiar with the tiresome volume of the Rev. Dr. Haweis, but Mr. Finck struck out paths for himself and handled his theme admirably and convincingly.

—The "Evening Post" of last Monday contained the following: "From E. Schubert & Co. we have received 'O Linger Yet, Ye Moments Golden,' a song by Mr. Otto Floersheim. As might be expected from so ardent an advocate of the new German school, the melody follows closely the meaning and the character of the words, and where the melody alone cannot suffice to reproduce and heighten the emotional import of the words, novel and striking harmonies are introduced. There are some effective modulations, and altogether the song is one of Mr. Floersheim's best efforts."

—The magnificent organ of the Mount Morris Baptist Church has been rebuilt in two sections by the eminent firm of Geo. Jardine & Son (whose organs for over half a century have filled all the land) and represents in the mechanical construction and voicing the highest standard of artistic skill. The organ contains three manuals and forty stops of every variety of tone and power, from its delicate "aolina" to the majestic tones of its powerful "diapasons." The "great" and "choir" organs are on one side and the "swell" and "pedal" organs on the other side of the church, yet notwithstanding the length of this extended action the "touch" of the keys is perfectly light and the tone prompt in its response. The design of the organ is on the new "open" style, displaying four groups of pipes symmetrically grouped and tastefully decorated. The instrument reflects credit on the Messrs. Jardine.

SOPRANO SINGER.—A soprano singer desires a position in a church choir or quartet in New York city. Best of references. Address "Soprano," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

Communication.

BEVERIDGE HOUSE,
NEW YORK, April 22, 1883.

Editors Musical Courier:

PERMIT me, through your estimable journal, to correct a statement by Mr. Max Bachert, who subscribes himself "Manager of Amy Sherwin's American Opera and Concert Tours," in THE MUSICAL COURIER of the 18th inst.

Mr. Bachert claims that a statement was published to the effect that I was to manage an English opera company for Miss Amy Sherwin in Australia. If such a notice ever appeared it was without my knowledge and authorization. Miss Amy Sherwin, who has been highly successful, financially and artistically, the last three years in Australia, is perfectly able to manage herself. She has given evident proof of this. Through a personal friend of Miss Sherwin I was requested to secure good assisting artists for a season of English opera, and I am glad to say that I succeeded in getting artists of good standing and reputation, in fact, the best available for English opera in this country.

The amount for the entire passage to Sydney and two weeks' salary was promptly cabled to Miss Sherwin's friends in this city, who had previously engaged me to secure the artists needed. I paid them accordingly, and the entire party left Boston for Australia, perfectly satisfied with the solidity of the Amy Sherwin Company, responsible parties of the highest standing in New York having declared themselves ready to guarantee the entire engagement.

In regard to Mr. Bachert's remarks, that "after trying and failing to secure a quartet of the old National Opera Company, I came in search of the few singers that were available in Boston," I can only say that "Mr. Bachert, as manager for Amy Sherwin's American Opera and Concert Tours," did his best to put obstacles in my way and dissuade artists with whom I was negotiating to accept any engagement through me.

Yours most truly,

L. M. RUBEN.

Musical Instruments.

REV. E. WENTWORTH, D.D.

(CONTINUED.)

AT Paris in 1802 18,000 troops were reviewed by Consul Bonaparte. In the line were twenty bands of fifty performers each, making 1,000 players.

Gardiner opines that the greatest good effected by the Thirty Years' War—1618 to 1648—was the improvement in wind instruments.

The incessant practice of 50,000 performers in the army bands drew forth those powers by which Haydn and Mozart perfected musical science.

In the days of the Rebellion, when the government was expending millions, Secretary Stanton once broached the idea of doing away with the regimental military bands by way of retrenchment. Some lover of music—I forget who—pointed so forcibly to the Secretary's mind the usefulness of inspiring music to the soldiery that the Secretary was convinced and swore a large oath that the army should have its bands if it bankrupted the government.

The hautboy is "not so joyous as the clarinet, or so piercing as the high notes of the flute; it is adapted to tender expression."

The "loud bassoon" of Coleridge's "Ancient Mariner" has no natural gaiety; "while the clarinet and piccolo express with enthusiasm a lively joy, and the trumpet the transports of glory, the bassoon has no bursts of passion; its pensive notes are adapted to throes of woe and complaint."

Mingled with the bass horn, the bassoon in Mozart's "Requiem" "casts a mournful shade over that sublime composition."

The skirling bag-pipes, bellows under one arm and wind-bag under the other, with its tenor chanter and bass drone, a perforated tube played with the fingers, may suit the ears of Highlanders, but, except at a respectful distance in the open air, it is about as musical as a cornstalk fiddle or an ungreased cart-wheel.

The orchestration is an invention that combines horns, violins, violoncellos, hautboys, flutes, bassoons, drums and all orchestral instruments in a box less than nine cubic feet in space, and the whole wound up to go like clockwork or by the turning of a crank; is a great labor-saving affair, but limited in science and usefulness.

An organ, on the barrel of which were pricked the chants of the church service instead of lively, popular airs, was sent out many years ago to the British settlement of Hong Kong, China, to guide the singing of the cathedral. The turning of a lever set the music-box to going and the congregation joined in its chants, glorias, te deums and hymns. One Sunday the guiding lever stuck fast, the psalm ended, but the machine played on. No help. A couple of wardens and the sexton rushed the unmanageable box into the churchyard, where it played all through the sermon.

The drum corps is a useful institution. It is highly educative in the principles of rhythm and unison melody, with a patriotic looking toward military service in possible war.

The drummer-boy is a favorite theme for the poets.

The brass band is a degree higher than the drum corps in popular estimate. A circus band is enough to set a whole community wild. Greek fire and the sky-rockets of a political triumph would be tame without the brass band. In a grand campaign less cost is incurred for orators than for brass bands. It is said you might as well try to chain lightning as to keep a small boy still when a band is playing. At Poulton Seminary years ago, a roomful of students were engaged in a service of social prayer. One of the teachers was offering vocal prayer. Suddenly the lively strains of a band from the neighboring village were heard on the campus in front of the institution. It was irresistible. The fellow next the door rose from his knees and slipped out, the next followed and so on. When the professor said "Amen" and opened his eyes he was alone in the room.

The orchestra is higher than the military band. It is the accompanying basis of the concerto, the opera and the oratorio. The proper uses and adaptations of the various instruments, wind, stringed and pulsatile, have been the subject of infinite study to composers, from Haydn and Mozart to Wagner.

Chicago.

CHICAGO, April 14.

THE Artists' Concert Club gave an orchestral concert last Tuesday afternoon at the Madison Street Theatre, under the direction of Mr. Rosenbecker. The "Leonora" overture, No. 3, Beethoven, was tolerably well done by the orchestra, and Mrs. Katherine Van Arnhem sang Liszt's "Mignon" very pleasingly, and also Mendelssohn's "To the absent one." Mrs. Fanny Bloomfield-Zeiser played the Rubinstein D minor concerto with her usual technical finish and with marked effect, although the orchestra was not always satisfactory in their accompaniment. A very nice arrangement, and very nicely played, of Schubert's serenade was given by the orchestra, and the concert ended with a very indifferent rendition of Rubinstein's "Bal Costumé."

Miss Aus der Ohe gave a piano recital last Wednesday afternoon at Apollo Hall, before the Amateur Musical Club, consisting of selections from Liszt, Scarlatti, Chopin, Mendelssohn, Schumann and Zarembski. Her playing of the "Spinning Song," of Mendelssohn, was the finest ever heard in this city without a doubt, and the audience, who were the best lady amateurs and professionals in the city, were enthusiastic.

A new debutante, and one whose appearance had better have been deferred, was Miss Alice Guggenheim, who gave a piano recital, assisted by Mr. Carl Wohlfsohn, M as Elena Varesi and Mr. Ludwig Marum, at Madison Street Theatre, last evening. She lacks strength, technical ability and memory. Her playing of the op. 31, No. 3, sonata of Beethoven, was full of false notes and altogether unsatisfactory. She can never be a concert player, but may be very interesting in private, where perhaps, with more confidence, she would do better.

The French Opera Company here is hardly worth a mention; their acting is good, but their music and singing are bad, false intonation being the prevailing fault.

Perhaps nothing in this season's work has been better calculated to give an

idea of the artistic position attained by the Musical College as a result of twenty years' hard work than the faculty concert at Central Music Hall last Friday evening. The program consisted of selections which were first class in artistic importance. The instrumental solos were the last two movements of Chopin's second concerto, played by Miss L. Clare Osborne; part of Mendelssohn's violin concerto, played by Mr. S. E. Jacobson, who is equally celebrated as virtuoso and artist, and Beethoven's concerto in E flat, played by Mr. Hyllested with intelligence and artistic feeling and with that breadth so well known to characterize his work. These works were accompanied by an orchestra of thirty-five, under the direction of Dr. Ziegfeld, whose capacity as a leader was certified to by the refinement and sympathy of the orchestral collaboration with the solo instruments. There was also an opening march by the orchestra, especially composed by Mr. Hyllested and dedicated to Dr. Ziegfeld. The work is bright and pleasing. The vocal numbers by Mrs. Louis Falk and Mr. L. Gaston Gottschalk were worthy the remainder of the program. Mrs. Falk gained applause and a recall for her lovely singing of the waltz from "Romeo and Juliet," and also sang with Mr. Gottschalk the duet "Vano duet," from the opera of "Hamlet." Mr. Gottschalk's selection was from Massenet's "Herodiade." The audience was large and as appreciative as the occasion deserved.

Last Boston Symphony but One—No. Twenty-three.

BOSTON, April 22, 1883.

THE program last night was composed of an overture by Wenzel Ecker, a rather clever piece of ordinary music, followed by concerto, C minor, Beethoven, by Mrs. Beach (Miss Amy Marcy Cheney). The modest and pleasing demeanor and style of the fair pianiste, as well as her extremely graceful and tender womanly conception of the most melodious and womanly of Beethoven's concertos, won the sympathies of the audience, but the bolder moments of thought were beyond her physical force and her trills were decidedly weak. The cadenza by Mrs. Beach was undoubtedly a very melodious flowing and ingenious one and speaks well for the artist's intelligence, but it was too diffuse, too rhapsodical and fantastic in form to suit the statuesque simplicity of the first movement; still, it was a charming and ingenious metamorphosis of nearly every idea in the thematic scheme of the movement and was listened to with intense interest. With all its minor failings and its major points of excellence Mrs. Beach's conception of the work was very enjoyable. Liszt's imposing second polonaise (in Müller-Berghaus' orchestration) was a magnificent exhibition of triumphant technic and fire on the part of every member of the orchestra. One could picture to oneself the grand old Headschin thronged with gay nobility and pomp, and that subtle power of majesty combined with Mephistophelistic mischief, which works on all alike, if healthy and human, as soon as the "genial meister" seizes the wand, was powerfully manifest. It is true, as Schumann said, that at times "Liszt glitters like lightning, crashes like thunder and leaves a strong suspicion of sulphur behind," but as truly as scientific music is the highest emanation of human genius, as truly as Bach's music is of an equal importance with Greek philosophy and Roman heroism, a scientific combination of musical thoughts, ever teaching God's divine laws of liberty with order, just as truly as Lenau understood Beethoven, when he wrote the lines:

Him as the master first extolling,
Next to the rugged world-old mountains,
Next to the sea's unbounded rolling,
"Tumult of tempests on the ocean,
Storm in the Alps by lightning cloven,
These, or above the holy tumult
Louder the great heart of Beethoven,
Are the arousers of my spirit
That claim to quotation fate, and bolder
Even the last tree left in Eden
Sees with a smile as ashes smolder;

so truly does Liszt rouse the great popular pulse when his might paeons strike upon their ears. "Truly," says Brendel, "Liszt grasped Beethoven's ideas with infinitely greater power and majesty than could the Germans, on account of that very foreign and Oriental power of contrast as well as of extremes of titanic force and magical tenderness" (page 514). Again, Brendel said truly: "Liszt has produced the grandest results of our time in ecclesiastical (Catholic) music, and has brought the proof that it is still possible in our time to feel oneself in sympathy with the infinite" (page 354). The audience were carried away even in staid, classic Boston, and recalled Gerike emphatically, as they have after every work of Liszt's given by him this winter. The closing number was Schumann's "Rhenish" symphony in E flat, op. 97, in which, says Reissmann in his admirable work on Schumann's "Life and Works" (page 182), "the material world has more influence upon him than in his other symphonies." In the scherzo particularly (more of a minuetto) one sees a festive and jovial Rhine justification. I can never help thinking of the "Eroica" while the first movement is being played. The key, E flat, has something to do with that, the sweet third movement reminding forcibly of the intermezzo of the A minor concerto. The gloomy fourth movement, in which the mists of the Rhine seem to be rising and overclouding the bright sun of Schumann's genius, and the lively finale (fifth movement), which reminds one of more than one bright student's ditty, are well-known features of this great work. It was excellently played. Next week we are to have the closing concert of the regular Symphony season, a "Beethoven night," "Leonore" overture (No. 3); three numbers from second act of "Fidelio" (Lehmann, Kalisch and Fischer), and that Chimborazo of symphonies, the Olympian, ninth (choral), D minor, op. 125. This is following the time honored traditions of the "Gewandhaus," which closes every season with the Ninth. All musical Boston is agog with anticipation, and judging from Gerike's recent performances we shall have a grand performance. Subsequently we are to have an extra "Wagner" concert, which will certainly be received with enthusiasm.

The last Euterpe concert (Kneisel Quartet) was given on Wednesday last. Quartets by Mozart and Schumann and andante from quartet, D major, op. 11, Tchaikowski, formed a delectable treat. Baermann plays the "Don Giovanni" fantasia, Liszt, at his recital, next Thursday. Ferabò sails under Sullivan—"Iolanthe" transcription colors this next Thursday (matinée), Damroch "Siegfried" and "Götterdämmerung" lecture recitals Wednesday and two following Saturdays. I. B. Lang's last concerto recital Tuesday, 2:30. Program—Hiller, F sharp minor; Saint-Saëns, Rhapsodie d'Auvergne; Mendelssohn (violin) and Grieg, A minor concerto, by Mosher, Christie, Whelan and Foote. At the New England Conservatory Frank E. Morse's Carol Club gave a very pleasing evening on Friday, singing Smart's "King René's Daughter."

How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet!—Cresper.

They were assisted by Miss Lillian F. Lord, Mrs. Dietrich-Strong, that sterling and indefatigable accompanist, and Miss Julia Smith. Mr. C. F. Denée gave a chamber music soirée in Sleeper Hall on Thursday. Schubert trio in B flat, op. 99, and the noble quartet (piano and strings) in G major, op. 202, of Raff, De Sève, Cutter and Fries taking the strings. Mr. S. Krenberg sang some really fine baritone songs, e. g., Gustave Luther's "In dunkler Nacht" and Meyer Helmund's "Thou art near me, Marguerite." The duties of your correspondent, for this season, are fast nearing a close. I have spared neither exertion nor sacrifice of much valuable time to make my letters from Boston a reliable record of Boston's musical season, but at the same time I believe that I shall seldom have a duty in the future to perform that will afford me greater pleasure than that of writing from Boston to THE MUSICAL COURIER.

W. WAUGH LAUDER.

INCORPORATED 1878.

THE NEW YORK COLLEGE OF MUSIC

163 East 70th Street, New York.

ALEXANDER LAMBERT, Director.

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THE MUSIC TRADE.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, APRIL 25, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, Western Representative.

BRITISH AMERICAN OFFICE: Corner Wilton Avenue and Yonge Street, Toronto, Can.

E. L. ROBERTS, Representative.

MR. W. R. NICHOLSON, also known as "Ernst Wertheim," a writer on musical and music trade matters and a contributor to many London papers, as well as London correspondent of THE MUSICAL COURIER, died on the 6th inst. His death was due to an accident, he having been smothered to death during a fire on the premises where he resided.

A PERSONAL inspection of the factory of the Sterling Company at Derby, Conn., a few weeks ago disclosed the fact to us that the institution controlled by Mr. Rufus W. Blake is one of the best equipped piano and organ factories in this country. The Sterling Company has over 1,000 pianos in course of construction, and the facilities for manufacture are based upon such practical footing that over 8 pianos a day or 50 a week are shipped without interruption. Mr. Blake is making preparations for a still larger output, and by the beginning of the fall trade he will be able to ship 12 to 15 pianos a day. The Sterling piano has made a reputation for itself all over the country on the strength of its merits, and consequently the demand for the instrument will constantly increase.

FOR the special edification and instruction of certain gentlemen in the piano trade, who seem not to appreciate the stern demands of logic and principle, we will explain that THE MUSICAL COURIER cannot make any exceptions, but must adhere to its rules of conduct when abuses in the trade provoke discussion. Even if we desired so to do we could not stifle information without seriously damaging our property, a step we do not propose to take, and a step which no sane man could fairly ask us to take. The constituency of this paper looks up to it for the dissemination of truthful information and the fearless condemnation of abuses and frauds, and there are no personal grounds that we know of that can prevent us from pursuing the same course in the future that has characterized the conduct of this paper in the past, a course outlined in the above remarks.

New Scale Briggs Pianos.

THERE are important changes to note in construction of the Briggs pianos manufactured by C. C. Briggs & Co., Boston. Style A Cottage upright is now a full iron frame piano and is overstrung. Style G also has a full iron frame and Style B has a full iron frame, more elaborate case and a new style of fall board. These various styles are finished rosewood and also made of Circassian walnut and of mahogany. The firm is also prepared to put in any of the latest designs of carved panels according to dealers' orders.

These instruments, all of which we have recently examined

and tested, are fuller and rounder in tone, the tone quality having been perceptibly improved and developed, marking a progress upon which the manufacturers should be congratulated.

At the Cincinnati Exhibition 36 Briggs pianos, grands and uprights, will be displayed.

The Ivers & Pond Idea.

THE greatest amount of advertising will never make a permanent success of a piano which is not inherently a good instrument and thoroughly well constructed. We make this statement candidly, notwithstanding the fact that we have a special interest in advertising, and the whole history of the piano industry of this country will prove that our statement is correct. There are a great many poor pianos made in this country that depend for their sale upon the amount of advertising lavished on them, and many excellent and thoroughly well built instruments that are relatively speaking obscure to the public at large, for the reason that they have not been properly advertised. It would, therefore, seem that a sure success can be obtained in piano manufacturing, when a firm makes a first-class piano and does justice to it, by advertising properly.

The Ivers & Pond Piano Company, of Boston, appear thoroughly to appreciate our above axiom. Their factory at Cambridgeport is a scientifically well regulated industrial establishment.

The lumber yards, the dry houses with their most modern appliances for the correct seasoning of lumber, their mill room filled with the most approved wood working machinery, their expensive glue presses for the enormous amount of veneering done in the Ivers & Pond factory, their varnish department, their tone regulating department, their finishing and tuning departments, are one and all of them conducted with the single aim to produce a high grade, reliable musical instrument.

While the scale of a piano is the foundation of its musical value, all the best scales in the world would be useless unless they were properly encased. Put a good scale in a bad piano case and you defeat the very object of a scale. The Ivers & Pond Company understood this law perfectly; from the very start they adopted a principle that every square inch of wood, every veneer, everything that goes into the construction of a case, demanded on their part the same care and attention as the final tone regulating. In consequence of this, they are in control at present of as complete and valuable a case making plant as can be found incorporated in any piano factory. Added to this that the scales and system of construction of the Ivers & Pond piano have been developed with unusual care and discretion and under the guidance of men who are endowed with musical instincts, and the result of this co-operation between scientific and exact mechanical rules and musical intelligence is what is known throughout the United States in the music trade and musical profession as the Ivers & Pond piano.

These remarks were prompted by a careful inspection we recently made, by mere accident as it were, of the Ivers & Pond factory in Cambridgeport. For persons who are interested in the development of the piano a visit to that factory will prove an educational process.

No Comment Necessary.

THE MUSICAL COURIER has always insisted that an enormous demand for Emerson pianos exists in the West, and the following letter indicates the truth of this statement:

CHICAGO, April 19, 1888.

Emerson Piano Company, Boston, Mass.:

GENTLEMEN—Please hurry shipment of our orders all you possibly can. Trade is beginning to look up a little, and we have practically none of your pianos in stock.

The retail salesmen and the shipping clerk have a row every day as to who shall have the pianos that come in, and we fear there will be riot and bloodshed if you do not come to the rescue with more prompt shipments.

Yours truly, W. W. KIMBALL COMPANY,
By E. B. Bartlett.

—Henry Wood, Sons & Co., of Boston, have brought a creditor's petition in insolvency against Glidden W. Joy & Co., manufacturers of varnish and japan, 85 Union-st., Boston. Mr. Joy, who alone constitutes the firm, has been trying to settle with his creditors at 30 cents on the dollar.

—Among other novelties, T. F. Kraemer & Co., 105 East Fourteenth-st., have brought into the market an ottoman piano stool which can, in an instant, be made into a duet stool by a simple and durable mechanism. This beautiful piano stool is highly indorsed for its usefulness by such pianistic authorities as S. B. Mills, and we predict it will find rapid sale. Notwithstanding that the prices of covers and scarfs for pianos have gone down, T. F. Kraemer & Co. still hold the leading position in the trade for novelties and lowest prices.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, April 21, 1888.

THERE has been really nothing going on in the musical world of Chicago during the past week, and we are only promised a couple of concerts for the coming week and a production of "Rosita," George Schleieth's opera; but to make amends for the dearth of musical events, and to record a fact which is of much more interest to the trade, the amount of retail business has considerably increased and the wholesale business has been large.

Mr. Charles C. Curtiss, the manager of the branch house of the Weber concern, showed your correspondent one order for 22 upright pianos from Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis. These pianos must be having a phenomenal sale in that part of the country, and Messrs. Dyer & Brother, who are one of the largest as well as one of the most successful houses in the West, are said to have an exceptionally fine trade. Mr. Albert Weber has certainly shown his aptitude for the conduct of his business by the fine representation which the Weber piano has obtained throughout the whole West, and it must be conceded that such a universally good position as these instruments have secured through the united efforts of the very best houses must of course be mutually beneficial to both the agents and the manufacturer.

The Sterling Company are securing their share of the general improvement in business, some fine orders having been received by them during the past week and a number of new agents made; they are also beginning to feel the effects of the introduction of their new and elegant Style G piano, both in their retail and wholesale trade, the production of which has made it possible to please every taste and for the dealer to supply the demand of his customers from a medium priced to a high grade instrument.

Messrs. Collins & Armstrong, of Waco, Tex., have bought the stock of Mr. J. B. Atkeson, of Fort Worth, Tex., and will hereafter run both stores, carrying a stock of Hallet & Davis, Sterling and Everett pianos, and the Sterling and Chicago Cottage organs. Fort Worth is said to contain some 35,000 inhabitants, and the store just bought out by the above mentioned firm is said to be a very fine one. They will also carry a good stock of sheet music and musical merchandise.

Mr. John Hoyt, of Davenport, Ia., recently removed to new and elegant rooms on West Third-st.

Mr. C. A. Gerold's piano factory, at 63 North Clark-st., was a few nights since damaged by fire to the extent of some \$6,000; fortunately fully covered by insurance. He has a few finished pianos in another part of the building which escaped injury.

Messrs. Steger & Co. have moved into their new warehouses at the corner of Jackson and State streets.

Messrs. De Arnold & Doherty, of Creston, Ia., are reported to have released a small chattel mortgage.

Messrs. William H. Bush & Co. will on May 1 increase their facilities by occupying the large floor directly over their warehouses in Chicago-ave., near North Clark-st.

Messrs. Pfendner, Graf & Co. is the title of a new concern recently started in this city for the sale of orchestrions and other musical merchandise, and are now located on the second story of Messrs. Julius Bauer & Co.'s store on Wabash-ave., near Monroe-st., though it is probable they will remove to other quarters as soon as Messrs. Julius Bauer & Co. shall require the whole building for their own use. They are talking of building a factory elsewhere to accommodate their increasing trade; some new styles of cases with engraved panels are shown by Messrs. Bauer & Co. to meet the growing demand for such styles.

Messrs. E. G. Newell & Co. are negotiating for warehouses on the first floor; the particular location mentioned as being probable is at 229 and 231 State-st., just north of Messrs. Estey & Camp's.

Messrs. Story & Clark have incorporated their business into a stock company, with a capital stock of \$300,000; we have not learned the full particulars as yet.

Messrs. R. H. Day & Co. are rapidly getting their warehouses in shape to do business; we presume it is divulging no secret to state that Mr. Adam Scharf is indirectly, if not directly, interested in the new concern.

Mr. J. Iverson, of Stevens' Point, suffered damage to his stock by fire recently, but it is stated that he was fully insured.

Mr. F. G. Smith has taken the agency for the Palace organ, manufactured by the Loring & Blake Company, Worcester, for this territory.

—A. G. Clemmer will be the representative at the Ivers & Pond Piano Company's branch house in Philadelphia.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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73,000

NOW IN USE.

GILDEMEESTER.

A GENTLEMAN whose reputation for veracity is second to none among the people known in the piano trade in Boston had occasion at one time to address Gildemeester on an important matter of business. He wrote and telegraphed and telegraphed and wrote, and received replies by mail and by telegraph time and time again, in all of which it was either promised that the matter was soon to be attended to or that Mr. Gildemeester was coming on to Boston to arrange it—promises that were never kept. Finally, nine months and ten days after his first letter on the subject had been written to Gildemeester, the gentleman determined to have the question answered, and he left for New York. He arrived early on a Tuesday morning in Mr. Gildemeester's office, where he was received by that gentleman with the remark that he could not speak to him on that day. He spent part of Wednesday in Mr. Gildemeester's office until he found him, when he said: "Too busy, too busy; you'll have to call to-morrow." "But, my dear sir, I have waited two days to see you," said the Bostonian. "Call to-morrow," replied Gildemeester. The next day the Bostonian called, but could get no chance to speak to Gildemeester until he left for lunch. He joined him, whereupon the affair was settled inside of ten minutes. That means to say that it took Mr. Gildemeester nearly nine and a half months to do what he demonstrated he could do in ten minutes and what he finally did in ten minutes. As a matter of course, he aggravated the Bostonian to such an extent by his inordinate vacillation that the latter never forgave or forgot it; for, from a business point of view, it was simply an injury inflicted without cause to keep a man in suspense over nine months and then compel him to come to New York to force a reply to a communication after replies had been promised during all this time.

But that is the Gildemeestery of the piano trade, the mystery that has never been solved, but that THE MUSICAL COURIER is now attempting to analyze with excellent prospects of precipitating a solution.

If Mr. Gildemeester desires to learn the state of feeling that prevails in the Boston piano trade let him assume an incognito and visit the firms and draw from them an opinion as to his management of the Chickering house. He will find, as we found last week, that nearly every house in Boston is imbued with feelings of respect and esteem for the Messrs. Chickering; that every house also indorses the position of this paper in the matter involved; that, with one exception, every house is anxious to see Messrs. Chickering once more assume the reins of power, and that, with the one exception, every house would welcome the advent of Messrs. Chickering among the active leaders of the piano trade. Mr. Gildemeester may not know, but every other person in the piano trade does know, that the Boston houses are intensely interested in the future of the house of Chickering. The Boston houses do not look upon the Chickering in a spirit of envious rivalry. There is one house only that is chronically hostile to the Chickering, and that is the firm of Henry F. Miller & Sons, a firm we have not taken into consideration, as their trade is merely local. The large wholesale firms of Boston are not only not envious of the Chickering, but they look upon their house as the bulwark of the New England piano industry, and they are, one and all of them, desirous to see the Chickering house return to the prosperity that marked the history of the firm prior to the time when Mr. Gildemeester assumed charge of its affairs.

The article in last week's MUSICAL COURIER called forth such unanimity of opinion in this respect that, had Mr. Gildemeester heard it, as we did, he would have come to the conclusion that his policy—if he ever had a policy—is not only looked upon as dangerous to the Chickering, but as dangerous to the reputation and credit of the whole Boston piano trade.

There is no question about it. Without compensating New York for it, Gildemeester's blunder has driven a large part of the wholesale trade from Boston by making the Boston house of Chickering a branch house and relegating it to the position of a retail store. Think of the insane act! In Boston is located the immense factory of Chickering & Sons and the original offices, with their traditions and material, collected during nearly three score and ten years. This represents an aggregate force, and for mercantile purposes an advertising capital second to none in the land. It represents the focus of the history and activity of the name of Chickering in the musical and industrial world. What does Mr. Gildemeester do with this tremendous, concentrated force? He simply paralyzes it; he does more. After paralyzing it he takes it by the throat and, meta-

phorically speaking, chokes the life out of it. Mr. Gildemeester's choking process has been so complete that not a member of the Chickering body in Boston can move without permission from Gildemeester, and as that gentleman is not in the habit of replying to communications until the time to act upon them has passed, the result is that the Chickering factory is closed half the time, the men are not paid regularly, pay days lapse again and again, the firm becomes indebted to its own laboring men, the fire insurance on the stock and building also lapses in part, disorganization ensues, the retail business is affected, and the name of Chickering is trampled in the dust by every idle gossip of the day and hour.

In former days hundreds of dealers came to Boston annually to visit the Chickering factory; Mr. Gildemeester has succeeded in keeping them in New York and not one in fifty sees the factory. What is the result? Why, the other piano manufacturing firms of Boston are constantly on the alert to do their business from New York. A few independent houses who do not rely to a great extent upon the visits of dealers are somewhat less anxious; nevertheless even these firms are constantly "talking" New York. Bring back the headquarters of the Chickering to Boston and leave the New York office and warehouses as was originally intended, and, provided a common-sense management assumes charge, Boston will again become an important point for piano dealers to visit. These are a few of the cogent reasons why the Boston piano trade is interested in the welfare of the house of Chickering—reasons that will impress Messrs. Chickering and reasons which Gildemeester will not understand. We may as well state here parenthetically that Gildemeester does not understand one-half the communications addressed to him. The school of Horace Waters never educated anyone in the amenities of commercial intercourse. For that reason he also fails to understand our articles. The Boston change has caused many curious and involved situations among the New England Chickering agents, nearly all of whom have been demoralized together with the Boston Chickering branch; but space forbids any comment on this part of Mr. Gildemeester's remarkable management until a future time. The change in Boston was only one of the many.

Suppose we give a short list of some of the most important changes of agencies, made in many instances without cause, consideration or excuse and frequently in a high-handed manner:

Gildemeester Changes.

From B. Curtaz, San Francisco, to Sherman, Clay & Co.
From W. J. Dyer & Brother, St. Paul, to nobody.
From W. J. Dyer & Brother, Minneapolis, to Foster Brothers & Whitcomb.
From Foster Brothers & Whitcomb, Minneapolis, to Petersen & Blaikie.
From Petersen & Blaikie, Minneapolis, to Castle & Brooks.
From Dutton & Son, Philadelphia, to J. Bellak.
From H. Kleber & Brother, Pittsburgh, to J. Henricks.
From Wahle & Sons, Buffalo, to Lynes & Ralph.
From Lynes & Ralph, Buffalo, to Wahle & Sons.
From D. S. Johnston & Co., Cincinnati, to half a dozen Ohio dealers.
From half a dozen Ohio dealers to D. S. Johnston & Co.
From C. J. Whitney, Chicago, to W. W. Kimball Company.
From W. W. Kimball Company, Chicago, to Cross & Day.
From Cross & Day, Chicago, to N. A. Cross & Co.
From N. A. Cross & Co., Chicago, to Palmer House Parlors.
From Palmer House Parlors to Newell & Co.
From Philip Werlein, New Orleans, to Junius Hart.
From Story & Camp, St. Louis, to Field-French Company.
From C. J. Whitney, Detroit, to Detroit Music Company.
From Theo. Pfafflin, Indianapolis, to Emil Wulschner.
From Emil Wulschner, Indianapolis, to nobody.
From M. J. D. Hutchins, Springfield, to C. N. Stimpson.
From C. N. Stimpson, Springfield, to M. J. D. Hutchins.

To publish the many small changes would make a burdensome task. But these changes suffice to show that Gildemeester only ceased conquering new agencies when there were no more agencies to conquer. After the whole wholesale trade of the Chickering had been completely smashed, except in a few isolated cases where a new man entered the field and was captured by Gildemeester, and those brilliant strokes with Petersen & Blaikie and N. A. Cross & Co., that cost the Chickering a small fortune, Mr. Gildemeester sat down and began to engage "bell ringers," as we call them. The lucid idea then took possession of him that a horde of retail salesmen should be sent West and around New York, and that these should sell Chickering pianos directly to the people. The ludicrous spectacle was then beheld of men going about Harlem and the suburban towns ringing door bells and offering Chickering pianos, like sewing machines are peddled. For this reason there have

been so many and such frequent changes of the Chickering forces, especially in this city.

Only ten or twelve days ago ten employés in New York and Boston, some of the most trusted among them, were notified that their services would be dispensed with after April 28. A position with Chickering & Sons, under Gildemeester's régime, signifies anything but stability or permanency, whether the employé be a man competent for his place or an unsuccessful parasite upon society, for Gildemeester has employed one of the latter stock. Men are employed and men discharged by Gildemeester on the spur of the moment, and both steps taken without due consideration, until now the record will show on May 1 a list of about twenty-five discharged office employés, including, of course, salesmen. Does Gildemeester suppose that these men—many of them were experiments—are made of better clay than he imagines himself made of? Are they going about the land singing songs of praise for the Chickering piano or Chickering house? Does he suppose that the mistakes he made in engaging them are atoned by discharging them? Is there any firm in the whole list of piano houses in this country in which such frequent changes of salesmen took place as the Chickering house under Gildemeester's management shows? Changes of agencies, changes of salesmen, changes of scales, changes of styles, nothing but changes, until the operations of Chickering's under Gildemeester's management appear like a huge kaleidoscopic vision that makes every admirer of the noble old house tremble to behold. Confidence in commerce and finance is based upon the abiding, the enduring, the permanent. Remove these factors and you create chaos and panic, whether it be in a nation, in a corporation or in a business. These economic principles must not be known, even in their elementary forms, to Gildemeester, although upon them are reared the great superstructures of commerce and industry in the United States to-day, and they form the very foundations of our existence as a nation.

In Gildemeester's mind they are a *tabula rasa*.

Is it possible that the friends of the house of Chickering will permit this state of affairs to continue without a protest? Without attributing in the least any ulterior motives to any of the acts of Gildemeester, but, to the contrary, assigning as a cause for his conduct his lack of general knowledge and deficiency in mercantile training, do we not present facts and arguments that call for earnest and immediate action in order to prevent a magnificent plant and property from going to wreck and ruin? We certainly do.

George A. Steinway Becomes a Benedict.

GEORGE A. STEINWAY, eldest son of William Steinway, was married Wednesday afternoon to Miss Ottilie Roessler, daughter of August Roessler, of the firm of William Wicke & Co. The ceremony was performed at the home of the bride's father, 17 East Seventy-third-st., the parlors being decorated by Klunder. Miss Gertrude Roessler was maid of honor and Miss F. Ehret and Miss L. Wicke were bridesmaids. The best man was Fred. T. Steinway, a cousin of the bridegroom, and the ushers were A. H. Burkhard and Elias Rothschild. After the ceremony dinner was served by Delmonico, and afterward a reception was held. Congratulatory telegrams were received from friends of both families in Hamburg, London, Berlin, Dresden, Vienna and Paris.

Among the guests invited to the wedding and the reception were: Mr. and Mrs. William Steinway, Mr. and Mrs. A. Roessler, L. von Bernuth, Miss P. Steinway, Mrs. L. A. Steinway, the Misses Hattie and Ella Steinway, Miss F. Kreischer, Mr. and Mrs. William Wicke, Mr. and Mrs. H. Walter, J. Ottman, Mr. and Mrs. Charles H. Steinway, Mr. and Mrs. Henry Ziegler, Jacob Ziegler, Mr. and Mrs. H. A. Cassbeer, J. Watserman, Frederick T. Steinway, Henry W. T. Steinway, Mr. and Mrs. R. Rant, Mr. and Mrs. George Ehret and the Misses Ehret, Mr. and Mrs. E. Beinecke, Mr. and Mrs. Bergman, Mr. and Mrs. Charles Runk, Mr. and Mrs. George Runk, Mr. and Mrs. Carl Antony, Mr. and Mrs. F. A. O. Schwartz, Mr. and Mrs. Oscar Steins, William Mertens, Mr. and Mrs. I. von Auv, Dr. and Mrs. Krug, Mr. and Mrs. F. von Inten, Mr. and Mrs. Charles F. Trethar, Fred. Palmer, Mr. and Mrs. N. Stetson, Mr. and Mrs. Charles Held, Oscar von Bernuth, Frank A. Ehret, Emil Antony, H. Loeser, William H. Williams, David Horn and John J. Walsh. —The New York "Times."

—The catalogue of the Schubert Piano Company, 542 and 544 West Fortieth-st., is just from the press.

—The Nebraska State agency of the Story & Clark organ is controlled by Max Meyer & Brother, of Omaha. Mr. C. L. Rogers has charge of the music department of the firm. He was formerly with E. B. Guild, of Topeka, and is a competent man. Lucas, formerly of the Lyon & Healy branch.

—Messrs. Walter D. Moses & Co., of Richmond, Va., will, about July 1, move from their old store, No. 914 to 1005 Main-st., on the opposite side of the street from the post office. Their new store has a modern iron front and is one of the largest and handsomest places of business in that city, to say nothing of its prominent location. They are having the entire interior fitted in quartered antique oak, regardless of expense, for Mr. Moses says he is determined to make it the most complete music house in the South. We congratulate this firm (which is the oldest in Virginia) for their enterprise, and Messrs. Hardman, Peck & Co., the Emerson Piano Company and the W. W. Kimball Organ Company in having such able representatives in Virginia.

Trade Circular.

OFFICE OF STERN & PLIMPTON, 290 SOUTH SPRING-ST.,
LOS ANGELES, April 10, 1888.

Editors Musical Courier:

WE take pleasure in announcing to our many friends and patrons that we have associated with us now in business Mr. W. T. Somes, who is well known both in business and social circles in this city and vicinity, and in the future we will be known as the Los Angeles Music Company, and will continue to carry a complete stock of pianos and organs, consisting of the celebrated Chickering & Sons, Sterling and Emerson pianos and the Sterling organs.

Also there will be found in our warehouses a fine selection of sheet music of the latest publications, and music books and musical merchandise of every description, and we invite all those who desire anything in the music line to call and examine our stock and get prices before placing their orders elsewhere.

By fair and honorable dealings our business has steadily grown from the start until we are now compelled to seek more commodious quarters, and on and after May 7 we will be found at 119 and 121 West Second-st., where we will be pleased to see all our old friends and patrons and as many new ones as may choose to give us a call.

We shall continue to study the wants and interests of our customers as

well as our own and by straight and honest dealings with all, and strict adherence to business, we trust we will receive a liberal share of your patronage. Thanking you for past favors and soliciting a continuance of same, we are, respectfully,
STERN & PLIMPTON.

Notice of Copartnership.

Editors Musical Courier:

WE, the undersigned, have this day entered into partnership under the name and style of J. Topping & Co., and will continue the business of selling pianos, organs, violins, other musical instruments, sheet music, &c., heretofore carried on by J. Topping.

We have increased facilities for carrying on a first-class music store, and invite the public to inspect our goods.

CALAIS, Me., April 14, 1888.

J. TOPPING,
ARTHUR S. BOIES.

—Mrs. Eliza A. Patti and Edward Phelps came to an understanding yesterday whereby the former surrendered a piano she had purchased on the installment plan some years ago. She was arrested and held for grand larceny, but Justice Walsh, before whom she was examined, having expressed himself to the effect that Mrs. Patti had no intention

of defrauding, and the lawyers and plaintiff agreeing with him, it was not found hard to come to a settlement. What Mrs. Patti did find hard was to be deprived of her piano after having paid \$172 on it.

—"Piano Row" would be an appropriate name for that part of Tremont-st. facing the Common between West-st. and Boylston. Old Boston used to know it as "Colonnade Row" from the line of dwelling houses with columns in front. The piano trade has gathered there within the past few years as generally as leather has turned to Pearl-st., wool to Federal-st. and paper to Devonshire-st. Most of the manufacturers have elegant warehouses in fine, spacious buildings, and all are undoubtedly prosperous. Pianos are selling almost for songs, and the rival makers bid so persistently for patronage that terms of payment are ridiculously easy and the installment plan quite universal. The dealers watch sharply to gain a point on a rival. Most of them keep all pianos in order for a year free, and some take them back on slight causes of dissatisfaction. One concern that refused to take back a piano that after a few months' service developed a crack in its top that almost rent it in twain, now wishes it had been more considerate. A next-door neighbor took the cracked piano in exchange for one of its very best and most expensive and placed it in the middle of the store with a large placard stating the name of the makers and leaving the rent top to make all necessary comment.—Springfield "Republican."

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Pianist, Accompanist and Teacher. Accompanying in Private.

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Concert Oratorio and Vocal Instruction. Address 27 Union Square, New York.

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Tenor. Oratorio and Concerts. Care of George Colby, 23 E. 14th Street.

MADAME MARIE DAUSZ,

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Piano Instruction, Steinway Hall, New York.

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Pianoforte, Violin and Harmony Instruction. Lessons in Ensemble Playing. Address STEINWAY HALL, New York.

C. A. CAPPA,

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address: 25 Union Square, New York.

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JOHN BAYER,

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C. S. STONE,

Manufacturer of First-Class

UPRIGHT and SQUARE

Piano Cases

ERVING, MASS.



London Letter.

LONDON, March 17, 1888.

Editors Musical Courier:

THERE is a good income waiting for the man who can undertake intelligently and skillfully the repairing, voicing and tuning of reeds for American organs in London. The climate here is extremely prejudicial to the delicate mechanism of these favorite instruments, and a great deal of attention is required from time to time, and more especially to those organs that are placed in chapels and churches. The arrangements for heating such places are of the most primitive description, and intense damp prevails throughout the entire week. When a fire is started on Sunday the long pent-up moisture becomes condensed by the unusual heat and rolls in a kind of penitential tears down the walls. With this amount of dampness to contend with the best made organs stand a severe test, and none but the very best can retain their characteristics through such a siege. Of course these are exceptional instances, but the atmosphere in Great Britain is always so moist that in all cases none but well-constructed instruments can bear up against the adverse influence of damp. Under these circumstances the best of organs require attention from time to time, and at present there are but one or two men in London capable of undertaking the necessary repairs and tuning. These men demand 25 cents per hour and expenses for all work placed in their hands, and even then it is but lamely performed.

I know of one man who has been constantly employed by one firm of American organ importers that paid him in the last year not less than \$1,000 for his work. As there is such a limit to the securing of competent men for this purpose, of course they take advantage of it, as many do when they find their services indispensable and impossible to replace, and the frequency with which these men woo the spirituous goddess is the very best attestation of this statement. Reducing the matter to a plain statement of facts, there is plenty of room for men who are expert in organ repairing, voicing and tuning, and an income of an easy \$1,000 is open to the one who first ventures to London with this aim in mind. Against this there must, of course, be placed the fact that living in London is much higher than in America, and no artisan here ever enjoys the same advantages that he might secure in the United States. The expense of maintaining himself or his family is much increased over the same expense that would be incurred in America.

Now, don't all come at once! The market for this class of work is limited, and I would never advise a married man to come to London on such a venture. A single man can enjoy a comfortable income from his work, but the additional expense of providing for a family would inevitably swamp him, unless indeed he would be content to live in the plainest possible manner and deprive himself of many of the comforts that make life worth living. A single man, working in the capacity mentioned, would have little or no difficulty in finding for himself, and he could at the same time enjoy the inestimable advantages offered in the metropolis. In this gigantic aggregation of townships he would find opportunities that no other place on the globe can offer; but unless he comes determined to make the most of his chances he had better remain in the United States, and thank his Maker that he was born there!

Coming back for a moment to organ repairing, I am reminded that about a year since we had an organ brought home from India by a gentleman who had been a resident in Calcutta for some years. He wished his organ thoroughly renovated, and it was sent to the office of the Smith American Organ Company for the necessary reform. Our mechanic opened it, and started back in alarm. Inside it he found a snake that had taken its abode wound around the octave coupler action; in among the stops at the back he found a giant spider that covered not less than 6 inches in the span of its legs, and in addition to these undesirable companions he found at least a thousand insects of all sizes. Not knowing if they might be poisonous, they were removed with great care. The snake was run through with a brawnl, and was finally placed in a bottle of spirits for preservation. The spider was removed and put into a cigar box, where it lived for some months. I have read of the various claims set forth by the different organ companies as to the particular features to be found in the organs of their production, but I think I may safely predict that no other organ than the Smith has ever had such an internal combination as the above.

Speaking of snakes and spiders reminds me of an occurrence that happened with two of the men in our employ. One is a young fellow full of animal spirits and always ready for a practical joke; the other is a staid and steady retired soldier, who earned his pension after twenty years of honorable service in the British army. The younger one day brought in a tin frog that he had bought for a penny from one of the sidewalk vendors in Cheapside. He showed it to the elder, and very carefully placing it in a small box told the other not to disturb it on any account, as it was a rare specimen and of considerable value. He then said: "As you are living in the suburbs, where you can get plenty of green stuff, would you mind bringing a little every day to feed it on?" which was promised. The greens were brought in on the following morning, and for three months thereafter this blessed tin frog had a bundle of greens thrown into his box every day, the joker removing them when the elder was not looking. "Well I'm blowed!" said the elder, "that frog eats enough to keep a family. I never see such an appetite!" One day in brushing

about the room he knocked the box containing the frog off onto the floor, and in picking it up discovered the fraud. Then he said: "Well, I'm d—d!" He hasn't spoken to the joker since. To this day he wonders how he could have been so long fooled by the awfully graminiferous qualifications of a tin frog.

Now that the season is drawing to a close in the provinces, London manufacturers are narrowing their productions and within a few weeks the prosperous burst that covered English trade this winter will have vanished. As a general thing trade in the country disappears largely from view during the summer months, and many of the dealers take advantage of the quietude to arrange for summer outings at the seaside and on the Continent. After the middle of April a decided lull will follow the present activity and there will be many enjoying themselves for a time and preparing for the autumn. The celebrated London "season" is comprised in the three months of May, June and July, and during that period fashion asserts its sway. In no place in the world can such sights be seen as in London in those three months. The West End streets are crowded with coroneted carriages, and theatres and concert halls are filled constantly by the uppercrustal element. This makes business in London active for the time and there is many a house that would go to the wall but for these famous months. At the time of the death of Prince Leopold, which occurred at the commencement of the season, an immense change took place in the appearance of the shops in the West End. One day the windows were crowded with elegant things, bright with color and life, and the next nothing was to be seen but mourning goods displayed. Many shopkeepers who had stocked largely for the approaching season of festivity found themselves bankrupt with splendid supplies of materials on hand, as the demand for them ceased instantly. The death of the Emperor of Germany will have but little effect, as it has taken place at such an early period. The court is wearing complimentary mourning for a month, and, unless some misfortune befalls the new Emperor, the season here promises to be a brilliant one. The general prosperity of the country has set money afloat and great sums will be scattered about London this summer. After the season there will come the usual lull and fashion will flit away to its shooting boxes and the Highlands.

Here is an advertisement published every month in the music journals of London by a middle class firm of makers. After placing the name of the firm in large letters at the top, the card goes on to say: "Possessing excellences unsurpassed, and requiring only a minimum of tuning. The tone is powerful, clear, brilliant and pure, a combination of excellences rarely equaled and never surpassed." Truly an intelligent summary of their productions!

"With excellences unsurpassed,
And unsurpassed excellences"—
All competition we have passed
By tautological pretences.

The death is announced of A. Bord, the famous Parisian piano manufacturer. Perhaps no maker on the Continent has produced so many instruments, and none deserves respect more than this amiable man who, gifted with great abilities, used them for the good of his fellows. In his factory he adopted the system of mutual benefits, and every workman in his employ enjoyed a proportion of the profits at the end of the year. A few progressive firms have recognized the advisability of following this system, with admirable results. The sooner that capitalists become impressed with the fact that co-operation will be the best path to success the more will their businesses grow.

With liberty of conscience and liberty of thought the time has passed when any living corporation can treat its employees as so many inanimate subjects, to be utilized for their purposes. Because one man employs another he cannot claim him body and soul, although this is frequently done. A workman who feels that he is a mere piece of mechanism will revolt if he has the least spirit or self-respect. More especially is this the case where his employer permits him to see that there is no bond of sympathy existing between them, and that the weaker is but a tool in the hands of the stronger. Co-operation will win where coercion will in the end inevitably fail. A machine works without spirit. Make a machine of your servant and he works with no more wish than to accomplish the work in hand, and he cannot give to it that complete and individual interest that he feels where he is directly interested in the result. This is but human nature and it will prevail.

The death of Alexandre, the great harmonium maker, is also announced. There was a time when the instruments from his factory filled the shops and homes of England, but some ten years since, when the advent of the American organ occurred, his wares were slowly but surely pushed to the wall, and after several years of opposition he closed his factory. It was afterward used for the manufacture of perfumery. In connection with his death the statement is made that the first organ ever devised on the suction principle emanated from his factory, and was taken to New York about fifty years ago. As that was before my time I can say nothing about it, but perhaps some of your readers in the trade may be able to tell if it be true.

According to the statement made this organ was taken to the Mason & Hamlin factory and there developed into a fine instrument. Alexandre himself thought it a poor substitute for the strikingly characteristic tones to be produced from

harmoniums and willingly let it go. It is odd to reflect that the very instrument for which he felt such a contempt was the final cause of his retirement from business. To-day the harmonium is all but obsolete. The Mustel firm in Paris still make a few harmoniums of remarkable construction, and I have yet to hear the American organ that can approach them in either variety of tone, power or capacity for remarkable effects. They are made entirely by hand, and one firm in London takes about all they produce. It will be seen that there must be something to recommend them when the least costly is sold to the trade for about \$500, and they range from that to \$2,000. Mason & Hamlin have also copied this instrument, but the two may not be compared. The Frenchmen surpass the Boston makers in every respect. An American house can no more successfully construct the Mustel harmonium than European makers can reproduce the American organ. The two are indigenous, so to speak, and have marked characteristics that cannot be copied.

The announcement is made that Carl Rosa, the impresario, is to build an opera house on the Thames embankment. There are already two buildings devoted to that aim in London, but for some years misfortune has hovered over them, and one speculator after another has sunk immense sums of money. These houses have been devoted to Italian opera, but this form of entertainment has apparently had its day in England. At any rate it is a risky undertaking to engage a company for that purpose. The new house will probably be called the National Opera House, and it is stated that the performances will be devoted exclusively to the presentations of English operas. Carl Rosa has amassed a fortune with English opera and believes that a permanent home in London will crown the successes of a life work. He certainly deserves success, for no man living has worked harder to secure that greatness which some are born to and others have thrust upon them.

E. P. HAWKINS.

Trade Notes.

—N. B. Pratt & Co., of Hartford, Conn., have assigned.

—J. O. Twichell, the Chicago agent of the Briggs piano, was in Boston last week.

—John Church, of Cincinnati, has been in Boston, and will return to the West this week.

—Miller & Thompson is the house that now handles the Kimball line of goods at Detroit, Mich.

—Col. Julius J. Estey left San Francisco, and is now on his way East after an extended trip to the Pacific Coast.

—Although the weather in Boston was not auspicious for shipping pianos last week, Vose & Sons shipped 41 pianos.

—H. L. Schreiner, of Savannah, Ga., has removed his musical establishment from 129 Congress-st. to larger warerooms at 138 Broughton-st.

—Hallett & Cumston uprights are pushed with energy by W. J. Dyer & Brother, of St. Paul and Minneapolis, and are giving excellent satisfaction.

—Edholm & Aken, of Omaha, are doing a large trade in Behning pianos. The firm have decided to go into the piano renting business on a large scale.

—The Lyon & Healy Omaha branch has been discontinued. The sign on the door reads: "Have closed Omaha branch; address Lyon & Healy, Chicago, Ill."

—It is rumored in Boston that E. L. Wilson, the manufacturer of piano hardware, is about going into the piano manufacturing business with George W. Carter.

—Isaac I. Cole & Son respectfully call the attention of piano manufacturers to a fine parcel of old English oak which they have just imported. They are now showing it both in sawed and shaved veneers at their warerooms foot of Eighth-st., East River.

—S. W. Raudenbush, of St. Paul, now has the sole agency of the Sohmer piano for his section, Sohmer & Co. having taken their agency from the Century Company, of Minneapolis. Raudenbush also sells the Shoninger and the Harrington pianos and Newman organs.

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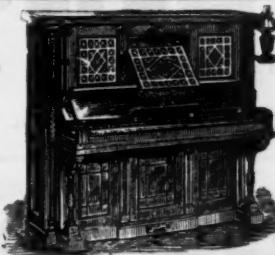
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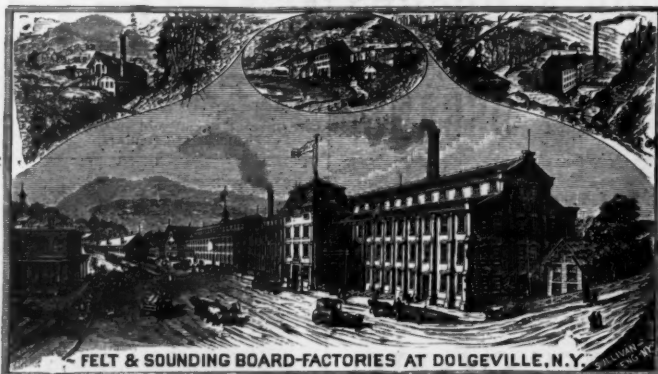
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